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# ABSOLUTE UNDERGROUND

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Vol. 7 - #4 - Issue 40 - June/July 2011

VACATION IN HELL  
ROB ZOMBIE  
DEATH ANGEL  
EXHUMED  
RED FANG  
KIDS ON FIRE  
HOLY GRAIL

TATTOOS - MUSIC - HORROR - SKATE - ART





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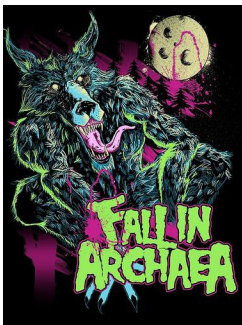




## Fall in Archaea "Gettin Jiggy with it"

Interview with: Entire Band  
by: Pauly Hardcore

Victoria BC's Fall in Archaea have been around the block a few times over. With a sound entrenched in melodic



hardcore roots that foray into the realm of tech metal they are truly doing something unique in this city. They've managed to head out on numerous successful Canadian tours, including the upcoming Canadian Rehabilitation tour with Arsonists get all the Girls, struc/tures & Volumes as well as a recent opening spot on a huge Vancouver show with August Burns Red & Set Your Goals at the Rickshaw. The sky is the limit for FIA as their fan-base grows exponentially larger & more ravenous with each passing day. Their recent EP, Gatherings, has been up on iTunes for just 3 months and held some top download spots in their genre category.

Head over to the iTunes store and check it out post haste.

### AU: When did the band form and what's the current lineup?

FIA: The band formed in 2008. Our current line up is: Alex Lidstone (vocals), Josh Richardson (Guitar), Jesse Manason (drums), Mike Stringer (guitar), and Marshal Huska (Bass)

### AU: What is the significance of the band name?

Alex: We were 16, and we needed a name because we were about to go on tour with our drummers old band (ironically) and Mike came to a jam with a name. And it stuck!

### AU: You recently released "gatherings" an EP - where did you record that, who put it out and what is the story behind the artwork?

Mike: We recorded it at Planet Z studios, in Springfield, MA. The album artwork represents the two sides of Civilization (Organic, and Mechanical) coming together as one.

### AU: You just returned from a small western Canadian tour, and about to head out again - any fun stories from the last one & where are you off to this time?

Marshall: Well, Josh smashed an old spare guitar he had after getting stoked on double rainbows. The band funded a casino trip worth 5 dollars each after a show and everyone lost it besides Alex. Who won 70 dollars off of it. And didn't share it with anyone.

### AU: For those unfamiliar with your sound, can you describe it for us?

Jesse: Have you ever heard "Gettin Jiggy With It" by Will Smith? It's kinda like that. But not really. It's fast, melodic, progressive, technical, and heavy.

### AU: What are the best & worst aspects of being on Vancouver Island?

Josh: Everything rules. It's the most beautiful place in Canada. But the ferry has Made it really hard to tour and play off island shows. We really have to have a lot of shows to make it worth while, as it's so expensive for us.

### AU: If you guys could tour with any bands, anywhere - who and where would it be?

Mike: Misery Signals, Between the buried and me, SikTh (RIP), Born of Osiris, oh and Katy Perry, and Ke\$ha. Boo-Ya!

### AU: How do you go about writing a new record? Can we expect a full-length anytime soon?

Alex: We just got a new jam spot, which definitely helps writing, because it's comfy, and change of scenery always helps creativity. Our EP is only 3 or so months old, so a full length will not be for some time. But we have already started writing for the new record.

### AU: I notice you guys pop up on a lot of mixed bills, do you find these shows go over well and people are into it?

Jesse: For the most part, the crowd is definitely welcoming on mixed bills,

# VICTORIA'S LOCALS ONLY

but sometimes when it's a mellower crowd, they're not really into heavy music.

### AU: How has the information age affected the band, I notice your album is up on iTunes and you utilize Myspace & Facebook, are social networks necessary in order to spread your message?

Alex: It's helped us get our name out hugely. Our CD being on iTunes has offered it to kids in city's we've never played in, and made our fan base grow. And social networks are a great help with talking to our fans, you can literally tell thousands of people about a show, a new song, or even speak your mind, just by clicking a button.

### AU: Last words for the heathens

FIA: Beef dip pinata

Check out the band Touring Across Canada in June/July, Myspace for event details and listings.

www.myspace.com/fallinarchaea



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# EXHUMED

## DESTINATION AMPUTATION

by Jordan Schritt

Six long years. That's how long the festering corpse of Exhumed has been rotting in the catacombs of death metal's hallowed graveyard. Starting in 1990, the band has created a rich history of gore and grind and has finally returned to finish what they started. The band reached near perfection of their grind / death crossbreed with 2003's Anatomy is Destiny so one has to be salivating at the prospect of what years of bottled up riffs could produce.

With a new album and live plans being set out earlier this year, finally it was officially announced that "All Guts, No Glory" would see the light of day come July. Absolute Underground had a chance to catch up with main gore hound Matt Harvey and without hesitation the conversation quickly turned to Harvey's excitement of the new album and where it will be taking him across the globe in the not too distant future.

"I think with "All Guts No Glory" it kind of finally sums up what the band is all about." Harvey explains, "It's not as involved as "Anatomy..." but it still has those melodic and tasteful elements. Likewise, it's not as straightforward as the first

two, but it is pretty direct and in-your-face. I think it honestly takes the best elements of the first three records and tries to build on them, while trying to avoid some of the things about those records that we felt didn't work as well. It's also cool, because Wes wrote half the music on the record, which has never happened before, I always ended up writing about 80-90% of the songs musically so it's cool to get a little additional creativity."

It's easy to assume that whatever was ailing the band before the hiatus has quickly dissipated into yesterdays news. Harvey recently moved back to California after spending some time on the other coast of the United States, "When the re-activation happened, I wasn't playing in any bands, I was just hanging out in Maui, where I lived for a year and a half. I was getting things together to come back to California, and I knew I'd be living a lot closer to SoCal than I had before, so I hit up Wes about doing something. Within 15 minutes we were beginning to plan what would eventually become All Guts, No Glory."

And with everything falling into place, you have to think songs came quickly to the reactivated troupe, "By the time the four of us were in the jam room, we were totally able to hit the ground running and work really quickly. There was no stress whatsoever. It wasn't really until right before we started recording the guitars at the end of October that I started to realize that how this album went over could really influence the direction of my life for quite a few years to come."

With early reviews suggesting the album is in fact a solid piece of grind/death macabre, Harvey's enthusiasm is certainly warranted. With him also wondering aloud about touring that may steer his life for the foreseeable future, he is not thinking it's going to be slowing down anytime soon. The bands first show back in North America will be at the famed Maryland Death Fest, which is in this scribes mind, the finest showcase of extreme metal on this side of the Atlantic. When asked about what they had in store Harvey quickly elaborates.

"We're busting out kind of a greatest hits type set, with a couple new ones and a couple of random cuts we haven't played in over a decade as well.



With 20 years of crap to cover, it's going to be difficult to get everything in there we'd like to

without playing for four hours and boring the tits off everyone."

As Harvey continues it becomes more evident that he wasn't kidding when he talks of being on the road for an excessive amount of time, "After Maryland, we're back in Europe for HellFest in France and Death Feast Open Air in Germany. Then we're back in North America for 3 weeks with Cephalic Carnage, Macabre and Withered, hitting the Western US and Canada at the end of July / early August. Then it's back to Europe again for three fests - Party San in Germany, JaloMetalli in Finland, and Brutal Assault in the Czech Republic. After that, we're hitting the Yucatan Peninsula in Mexico for a few shows in the beginning of September. Should be a good summer."

Certainly an understatement for any hard working musician who can only dream of playing one of Europe's many outdoor spectacles. With so much touring on the horizon, Harvey almost gets giddy when explaining the previous exploits of the Exhumed wrecking machine on the road, "So many weird, wild nights. I remember driving drunk down the streets of Toronto chucking beer cans at pedestrians (I don't recommend doing this), swimming in the hot springs in Iceland, doing a terrible fake English accent at a pub in London and somehow getting everyone to buy me drinks, being super drunk in Austria and making out with a fat chick and then vomiting, realizing how fat she was, and running away. I just generally go where the party takes me and see what happens. As my good friend Mike Abominator of Gravehill would say: shit happens when you party naked."

One can only hope that this is the kind of atmosphere that Exhumed will bring to Western Canada this

summer.

"All Guts, No Glory" will be in stores July 5.



By Jordan Schritt

Vancouver's Galmagex is a relative newcomer to the blossoming west coast metal scene, but in a very short time the band have played some big shows and gotten word out that they are indeed a very serious threat. With a brand new 5 song EP and an impending tour this May, Absolute Underground caught up with vocalist Chris Mathis to talk about all things Galmagex and how he thinks the metal scene in Vancouver has dug its way up to among the tops in Canada.

**AU: Recently you just released your self titled debut EP. How has reaction been to it so far?**

Chris Mathis : Pretty good so far, people seem to be digging it. Those who have heard it anyways. At this point we are still waiting on our physical copies but if people want to hear it they can get it for free over at <http://galmagex.bandcamp.com/>

**AU: How does the creative process work in Galmagex?**

CM: I'm glad you asked this question! First, in our homage to black metal, we bury our favorite Flying V guitar in the ground at a graveyard, you know to get the stench of death all over it. Then we erect a lightning rod directly over top of the axe burial! Then we listen to viking metal till lightning strikes the rod and with that Thor inscribes the riffage unto

the neck of the guitar. Thus a riff is born. Seriously though, the riff is brought forth, beer break, then we transcribe the riffs to the key of choice. Then put that with the drums and BANG! the song is done.

**AU: How is the Vancouver metal scene these days? And how do you feel Galmagex fits into it?**

CM: The Vancouver metal scene is awesome! There's so many great bands and friends who help each other

out and work together. Some great bands to check out from Van are Abriosis, Ancients, Anion, Archspire, Bison BC, Burning Ghats and Harvest The Infection. And that's just a few. Whatever your looking for, someones doing it in this city and they're doing it well.

**AU: You've also recently completed some high profile shows with Watain and Bison BC among others. With such different scenes, how did fans react to you?**

CM: Watain was one of our favorite shows and the dudes in Bison are always rad to us. Crowds come and go and were a new band so a lot of people just kinda stop and listen when we play which is great. We want people to hear these songs first and foremost.

**AU: Your currently preparing for your first proper tour, what can you tell us about that?**

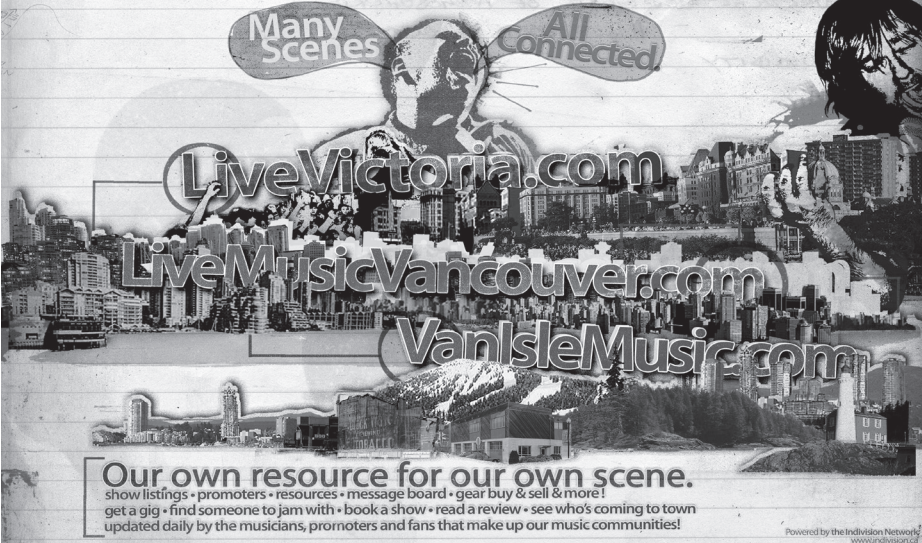
CM: We're looking for a free van! If you have one you want to give us, email us at [galmagexshred@gmail.com](mailto:galmagexshred@gmail.com)! But in all seriousness, we will be on the road this May with our bros in Kataplexis from Calgary. I guess we will give the tour name away now, it's gonna be called "The Whiskey and Wizard Staffs" tour with around 12 dates throughout

Alberta and British Columbia. Needless to say we are all super pumped for it!

**AU: I also hear you have plans to record a split album for 7" release?**

CM: Actually we are in the studio right now as we speak. Just listening to drums and eating bacon. The track were contributing is called "Lightspeed Sarcophagus". The split will be done with Vancouver sludge rock lords Anion.

**AU: Is there anything else you would like to add?**







WAKE  
By Allison Drinnan

Remember that catch phrase of the 80's started by that bubbly crazy blonde Cindy Loper, Girls Just wanna have fun? Well who knew, but it turns out that sometimes Grindcore bands feel the same way. Creating a simple balance between highly politicized and grim subject matter and taking a fun approach to making music ,Wake definitely know what they stand for. Absolute Underground sat down with the Calgary gentleman of grind to discuss their busy year including a new vocalist, a new album and a lot of tour planning.

“It all started when Rob and I met at the multicultural center in 1999.” Starts guitarist Sergey Jmourovski, “We probably drank 40's. Rob (Strawberry, guitarist) was jamming with my now ex-roommate who I used to play with in Snake Mountain back in the day, but then he moved away and Rob was looking for a drummer.

“We miss you Jon!” adds Strawberry.

“He plays in a band called Northern now, this awesome band from Victoria you should check them out. And then I

knew Tyler (Dergousoff) and I was like ‘Tyler is a drummer!’” Jmourovski adds enthusiastically.

“Sergey randomly posted on my Facebook like ‘Hey wanna come drum for a D-beat band?’ And then this turned out not to be a D-beat band, but its still pretty awesome.” Laughs Dergousoff.

“Well we had a couple of D-beat songs, but then we’re like lets just be faster.” Continues Jmourovski as his eyes light up, “And then yeah... we just got together, started jamming, went through 18 bass players. “

“No...we never really had a bass player.” Strawberry interjects with a more serious tone, “We just had people fill in that’s it. Everybody who joins this band, we haven’t really played many Calgary shows. We’ve always gotten bass players to fill in for tour and that’s pretty much it. It’s always been me , Tyler and Sergey. And now Shane.”

As Strawberry adds a perfect topic segue, newest vocalist Shane Hawco raises his head with a smile as conversation begins to turn to his addition to the band.

“Well they asked me to join.

That’s basically it.” Laughs Hawco, “So I said yeah sure. Actually about a year ago, or something like that Tyler



came up and asked me to. I live in Edmonton. I don’t live in Calgary. He came up to me and asked if I would join his Grindcore band and I was like uhhh . I had just finished with Exit Strategy and I was like ‘No I’m kind of done.’ I had had a band experience and I was like ‘ok this is it’ and then later on I ended up seeing the guys play and I was like ‘Wow these guys are really good’. All of a sudden Sergey, when was it February?”

“Yeah around then.” Jmourovski says with a nod.

“He sent me an e-mail said ‘Hey you wanna come try out?’” Continues Hawco, “And I was like ‘Sure.’ Kinda got the itch back after a year and a half of not doing it and yeah it has been really good.”

According to the boys it has been a great fit so far.

“I think we all kind of gel with the same type of music. That was the biggest problem with ES, I was kind of on a different page



than those guys but there is some legacy there. I had been with Joe (Sikorski) for years working on Thorazine and stuff. This was, this is definitely a lot nicer. A bit more casual.”

Wake have been busy boys working on a new album for the past few months. The highly anticipated release will be mix and mastered by Scott Hull of Pig Destroyer and Agoraphobic Nosebleed fame.

“Shane has been coming down the last few months to get it all tight.” Says Strawberry.

“Put the lyrics to it, do some minor structure changes to fit with the lyrical patterns and what not, otherwise its been really good.” Adds Hawco.

Hawco’s resume has demonstrated his strong opinions on certain world events and issues. This lyrical content was welcomed with open arms by the band.

“Its pretty political. If people are familiar with my bitching and complaining on Exit Strategy then they will definitely be enjoying what’s going on with Wake. It’s a mix of a lot of things. There is a lot of religious stuff, there is anti-racism , there’s anti or I guess pro abortion, anti –anti abortion, a lot of songs about war still. I still think out of all the issues out there war is still the worst one. I think were always fighting over stupid shit, especially religion.” Explains Hawco.

“Money and religion.” Adds Jmourovski.

“Yeah. A lot of that is on that main focus. I talked to the guys and I was like ‘Hey this is what I’m kind of thinking about writing about.’ And they were like totally supportive. That’s good. We’re all on the same page. Its pretty good.” Says Hawco.

“It’s going to be called Leeches. It’s going to be out this summer.” declares Strawberry.

“It’s going to be kind of a theme of you know how society is basically leeches on the earth, sucking it dry,” Hawco describes, “So it’s pretty grim I guess. It’s not positive, its not really happy or anything.”

Last year Wake released a 7 inch Surrounded by Human Filth and found themselves surrounded by glowing reviews. Making many local top 10 lists and gaining buzz as one of Calgary’s must have releases, local metal heads have been drooling over the idea of a full length.

“The songs that were released

## CALGARY CARNAGE

on the 7 inch we were just having fun in Ty’s garage writing whatever came into our head and all of a sudden people like it and we were just having fun so were like ‘ok lets keep on having fun.” Says a lighthearted Jmourovski.

“Now we’re having more fun,” adds a grinning Strawberry.

Being labeled everything from powerviolence to hardcore to just plain metal Wake is ready to lay their cards on the table. It’s simple. It’s grind.

“If I had to pick one it would probably be grind.” Says Tyler.

“Grind is already a combination of so many different genres and that’s what we do.” Explains Jmourovski, “We wont be all pretentious and call ourselves a bunch of different things. Its just grind. Theres black metal, noisy hard core, death metal , thrash metal, what else?”

“Everything!” says Strawberry.

“I think that’s why grind really works. Its pretty diverse it’s a good mixture of all heavy elements,” a divisive Hawco finishes.

Even sitting with the band in their lovely little Calgary living room, one can feel the buzzing energy and desire to get out on the road. One things clear, these boys have a hankering for the highway.

“We’re in this band to tour. To

get out there and have fun. The next best thing to having good riffs is having good friends to travel around with. “ says Strawberry.

“Sleeping in the van with a bunch of dudes it doesn’t get better.” Jokes Jmourovski.

“We’ve been on two tours already.” States Strawberry, “We’ve toured the states twice. We’re going to do a prairie tour in August with Haggatha and Bloody Phoenix. We’re going to do Arson Fest, we’re going to do Sled Island in June. East coast tour in October.... Fun. “

At the time of the interview Wake had not yet performed with new front man Hawco. Hawco, open about the pressure, is clearly supported by his counterparts.

“Yeah, There is a bit of pressure, a put a lot of pressure on myself but I mean people have seen me before. I try to live up to those expectations. It’s been a year and a half., says Hawco.

“You’re a pro come on!” shouts Strawberry.

“The music’s good. I get into so it should be a lot of fun,” smiles Hawco.

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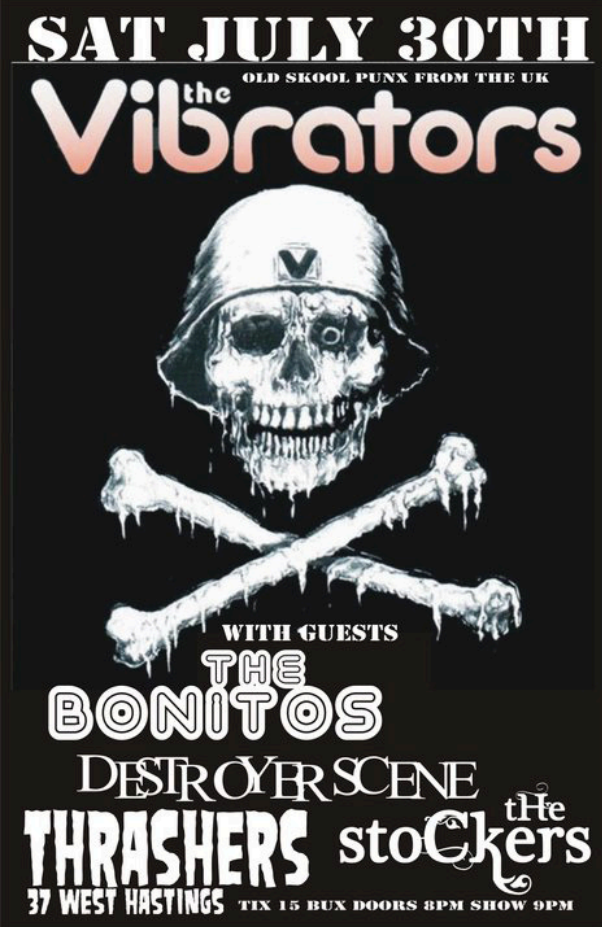
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# A M E N T A

## Interview with Timothy Pope

By Ryan Dyer

### AU: How long has The Amenta been a band/ how did you guys get together?

TP: We formed in 2000 after a previous band that Erik [Miehs, guitars] and I were in collapsed. We wanted to make uglier, more experimental music so we formed THE AMENTA around those ideals. We believed, and still believe, that Extreme Music had a lot of potential for challenging the status quo. We also believed, and still believe, that very few bands are capable, or willing, to push the boundaries, subsequently “extreme” Music has become a watered down, cliché ridden, joke. We are constantly striving to realise the potential that we see in Extreme Music.

### AU: What does the name mean?

TP: THE AMENTA means “The Hidden Earth”. Make of that what you will. To us it symbolises the small group of people who are capable of true independent thought. Those who are capable of new ideas. An intellectual underground. If you think you are part of it, you probably aren’t.

### AU: What do you recall from the North American tour with Vader and Decrepit Birth?

TP: That tour was exhausting. We did 38 shows in 40 days. We played some awesome shows and met some great people, as well as playing some dives and fighting some arseholes. And vice versa. Touring in North America is similar in some ways to touring in Australia. You just jump in a van and go. I wish we got to see more of the country but we had to stick to highways due to time constraints. We got ripped off by a couple of shitty promoters (and got our revenge!) but we also met some

phenomenal people who bought our merch, bought us drinks and let us crash in their houses.

### AU: You recently attained a new singer and bass player, how has the band changed?

TP: Change is always good, especially for a band like us. We don’t like to get comfortable and stagnant. This was a unique challenge for us because Cain [Cressall, Vocals] joined the band just a few months before we flew out to the U.S. The guys did an excellent job learning the songs and I think we are the strongest live we have ever been. Both Cain and Dan [Quinlan, bass] have a very aggressive stage demeanour which works very well with our idea of how our music should be presented live. Cain has a very expressive voice and a truly astounding vocal range so I am looking forward to writing and recording some more stuff for him. We have almost finished mixing our “V01D” release which should be out in the next couple of months



and it will show fans a very new and interesting side of THE AMENTA.

### AU: Seeing you guys live, it was a very industrial/black metal vibe. How would you describe your style e?

TP: You say we have an industrial/black metal vibe.

Some people would argue that there is no black metal, just death metal. Others would argue that we are not industrial. I think the strength of our material and what makes us stand out from “countless” other bands is that we take our instruments and inspirations and great something that is THE AMENTA irrespective of genre. People hear in it what they want to hear. If you want to compare us to EMPEROR I am sure you will find the connection. If you want to compare us to SLIPKNOT I am sure you will find the connection. A lot of people have a very limited way of describing music and I understand that, however I think even Helen Keller could tell that THE AMENTA is unique. We don’t write cookie cutter death or black metal. We don’t lay our keys and samples over the top as garnish to an already composed song. Despite the harsh and clinical nature of our music, the growth is very organic and songs can be based around samples instead of drum beats, programmed noise instead of guitars. We are not limited by a traditional heavy metal palette.

### AU: As far as lyrical stylings, the Amenta speaks a lot for the intolerance and disgust of society – what are you riling against?

TP: Our biggest issue is with the tendency for humanity to operate on a base, animalistic level. It is my believe that what separates us from rats is our ability to think laterally as opposed to following our fuck, fight or flee reflexes blindly. Media appeals to these reflexes, not to the mind, and the amount of people who allow themselves to be lead around by what gets shoved down their throats is fucking revolting. Most people are fucking stupid. I can live with that, after all someone has to clean the toilets, but what really fucking disgusts me is the people who have the ability to be intelligent, rational humans but choose to be a rat and ignore their brain.

### AU: You’re from Australia, you must tour with the Berzerker extensively, what other Aussie bands should we know about?

# ABSOLUTE METAL

TP: We’ve toured twice with THE BERZERKER, I would hardly call that extensive but it was good fun. There are a few good bands here, as there are probably are in any country. I am quite out of touch with what’s happening around the traps as I find that the general (and I am talking global not local) tendency to replicate influences has turned me off the music somewhat. Occasionally I will stumble upon a great band but I am repulsed by the huge amount of unnecessary music. Some names to watch out for are our friends in RUINS and PSYCROPTIC.

### AU: Is there much of a metal scene there or do you feel the need to get on U.S or European tours to get the name out?

TP: There is definitely a limit to what you can achieve in terms of notoriety by just playing Australia. You can become a big fish in a small pond but no one will give a fuck if you step outside your front door. We like touring internationally because it puts you back down to shitkicker level and you have to work your way up. When we first played in the U.S. it was very refreshing. We had come from being a reasonably big deal at home to playing in front of people who had never heard of us, let alone knew the words to our songs. Apparently our albums didn’t get very good distribution in the states. To play to these blank faces but still have people come up afterwards to tell us how impressed they were was fucking unbelievable.

### AU: Have you heard of the heavy metal gangs in Wadeye, Australia? I think you should send an album their way to get an Amenta gang going.

TP: I have indeed. Maybe we will.





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## Wayne Gacy Trio

Wayne Gacy Trio

By Mr. Plow

I saw this band fronted by a clown one night in Portland, Oregon. At first I was kinda creeped out, cuz of my fear of clowns. After a few short minutes of listening more than watching (cuz of the clown) I was hooked. Wayne Gacy Trio supply the soundtrack to any murder spree you plan on going on. A band made up of freaks and a clown as their leader. I met the clown in his pedophile van on a sunny afternoon in the park.

**AU: Who are you and what do you do in the band???**

Jack Hanley, I'm the founder of the band, front the band, sing and play guitar. I'm the guy in the basement getting after it so to speak. I started the band in Atlanta GA. and then relocated to the Pacific Northwest a few years ago, I like the dark gloomy weather here.

**AU: Explain the world of murder rock to those who are dumb**

JH: Murder rock was what one the writers for the Creative Loafing called the band, it's a publication in Atlanta Georgia. The term refers to the content of our songs, which are about murder, mayhem and serial killers

**AU: With the name Wayne Gacy Trio, do you ever get hate mail or grief because of it?**

JH: At least once a month I get some stuff about people wanting me to die, or wished I was killed, funny how they seem to be

disturbed by the band, but yet they would be happy to see me die.

**AU: WG3 has performed some wild and crazy antics on stage, can you describe some of your favorite moments?? Mine personally was watching you knock out a fan with ether.**

JH: Once I took a Sponge Bob piñata and whacked it over the top of the girl who is the band Gimp, I know it must have hurt like hell. From what people told me it looked amazing.

**AU: Where do you look for inspiration for material?**

JH: Mankind and the murders that happens each and every day that and all the fucked up shit I see when I'm out and about. It's about the dark side and to me that lives within all of us.

**AU: Explain what the murder club is all about**

JH: The Wayne Gacy trio Murder Club is as you guessed it a club that our fans belong to; they pay \$10.00 and they get some great Wayne Gacy trio swag, discounts to the shows and free music. It's our fan club - [www.waynegacytrio.com/murderclubcard.html](http://www.waynegacytrio.com/murderclubcard.html)

**AU: You won a battle of the bands last year, would you like to share with the people what happened?**

JH: Well after they tried to disqualify us, it has taken almost nine months to receive all our prizes. We opened a large show that was attended by around 15,000, we went in recorded some

new material and all in all doing battle of the bands means there are more unhappy people than happy. Its easy to see why people get upset when they enter these things as I think most bands really have no sense of what these kind of things end up being. It's by all means a way for companies the use bands for marketing some crap and the bands for the most part very often get nothing but grief from the bands that didn't win.

We did make it on a soundtrack of some zombie stripper movie and ended up almost having to sue people over the whole thing, but in the end, we just were happy to win and move on, they finally did what they could to make it right and that says something about the deal.

**AU: who is your favorite murderer besides the obvious answer John Wayne Gacy?**

JH: It's a toss up between Richard the Lionhearted and Edward Gein

**AU: Shamelessly promote yourself here**

JH: The Wayne Gacy Trio is America's #1 Murder rock band, in fact we are I think the only murder rock band. We have some great things coming up, were getting ready to record again, playing great shows. You can visit us on line at [www.waynegacytrio.com](http://www.waynegacytrio.com) for links to all our stuff and for show updates.





# UNTIMELY DEMISE

## 'Post-Retro Thrash for Zombie Communists'

Interview with Murray Cuthbertson  
By Charley Justice

Metal is ripe in the Great White North. The past few years have seen Canada quickly becoming a leading force in the firmly settled resurgence of Heavy Metal. It seems like every year we witness another handful of world-class riff and shred ensembles birthed from our vast unholy soil. Now, hot off the release of their debut full length, Saskatoon's Untimely Demise are destined to be the next to take their name global.

### Absolute Underground: Who are you?

Murray Cuthbertson: We are Untimely Demise, a three-piece thrash metal band hailing from the barren prairie land known as Saskatoon, Saskatchewan. The band likes playing fast thrash metal with technical and thoughtful solo work, coupled with jazz influenced percussion. The bottom line is we play what sounds good to us, so a juxtaposition between vintage thrash metal and modern death metal influences is always evident; we feel that operating in this manner allows for maximum creativity because we aren't constrained by having to conform to one specific sound, or sub-genre of metal.

### AU: Describe your sound in five words or less?

MC: Sophisticated thrash with deathly touches.

### AU: How was recording your last album and previous EP with ex-Megadeth/King Diamond lead shredder Glen Drover?

MC: Fucking Sick! Obviously it was a tremendous honor and opportunity to work with someone whose knowledge of thrash and death metal is so extensive. Glen was totally receptive to our music and ideas, and laying down tracks in his private studio was a fun and laid-back time. It helps that he has such an intuitive ear that he would notice mistakes that we wouldn't hear, even after the most meticulous review. Luckily we came to the studio well prepared and rehearsed, which allowed us to get the tracks down on a swift timetable. More importantly, after Matt had laid down all of his solos for the City Of Steel and Full Speed Metal releases, Glen was gracious enough to put a bunch of his own amazing guest leads on the album,



which paired nicely with Matt's.

### AU: Your Repka artwork is pretty badass, eh?

MC: Yes indeed! Just as we were stoked to have a legend like Glen recording and producing our

albums, having Ed Repka

unleash the ideal visual personification of our music on paper was another dream come true!

His impeccable use of colour, gore, and surreal realism (oxymoron here :) really embodies the character of our music, and of the thrash genre itself. The first cover for Full Speed Metal was actually banned by corporate Myspace, because it was deemed too-violent!?! The cover was an allegory painting that shows a bunch of corrupt bulls and bears in suits, with briefcases full of money, walking around a decrepit wall street.

That's what happens when you have FOX media running a music site I guess.

### AU: What / Where is the City of Steel?

MC: Following the World War II Battle of Stalingrad (late August 1942 - February 2nd 1943), the City Of Steel artwork features two zombies, one Red Army, and the other from the German Wehrmacht, fighting to the death on top of a pile of zombie corpses in a war of attrition. As for the City Of Steel title and meaning, the song is an objective, historical overview of the bloody urban battle, and does not have any political leanings or ideology; it is for entertainment and maybe to get kids to pick up a history book and learn about the atrocities of the world on their own, after all truth always proves to be stranger, and more provocative than most fictional work.

### AU: Have you been talking to any labels?

MC: Yes, we have been in talks with several labels, both major and independent... although we aren't able to officially announce it at this point, we are going to be signing with a large Canadian independent label who really understand what we are going for, and are allowing us to keep all masters and creative control. There is no point going to a major international label if they want to drain the band of what makes them unique.

# SAVAGE SASKATOON

### AU: What else do you guys sing about?

MC: On the City Of Steel album our songs talk about more serious themes like honour killings, drug addiction, and the perils of living on the toughest of streets, religious zealotry, ideological wars of annihilation, counter terrorism versus terrorism...

### AU: You guys just toured through Quebec this past April? How was it?

MC: It was an amazing adventure that was a big shot in the arm for our band! We have always known that Quebec is the modern Mecca of North American metal, but to experience it in person was something else. First was in Quebec City on a Wednesday night, and sure enough there was an invigorated crowd, a brilliant soundman, and a thrash friendly atmosphere. We received equally positive receptions in Sherbrooke, St. Hyacinthe and Montreal. The band is already beginning to plan another tour out that way, and we can't wait to meet up again with all the cool fans, venue staff and bands that we rocked and partied with.

### AU: Whats your take on the retro thrash 'movement'?

MC: We think that it is pretty cool, and do like a lot of the NWOTM bands that have emerged (e.g. Bonded By Blood, Warbringer, Evile, Gama Bomb). I wouldn't say that we fit in that category so much, as far as we play whatever we like, whether it is more like the bands Arch Enemy and Death (which aren't retro thrash) or solos that have a classical or jazz influence. Whereas, the New Wave Retro thrash bands are quite intentionally trying to emulate the original thrash sounds of Exodus, Anthrax, Sepultura, Slayer, old Metallica. We respect that but realize that our band needs the creative latitude to play what feels right to us, not what sounds like it was released in a certain era (Golden age or not :)

### Four Day Blast at the DV8 Hellbound Hecat / Hellfire Special

### The Restarts / Rebel Spell / Intensives / No Problem

### Kroovy Rookers / The Great Shakin' Fevers / Crabs Ain't Cool

### The Rotten / Bastard Son / Off The Rails / Kroovy Rookers

Thursday night we checked out a Hellfire Special show in a big venue in a dicey part of downtown...The Lineup was Calgary's Buzz Elroy and The Hayseed Rockets, Hellfire Special, and a really good Stomp Records band from Montreal called Hellbound Hecats. Buzz and co. had to hit the stage at the ungodly hour of 8 but still played an awesome set. Hellfire Special tore up the stage and introduced a new guitar slinger this time around, and to top it off Hellbound Hecat got up there and played some very slick old school rockabilly. On Friday The Restarts was undoubtedly the best night of sales and fun DV8 has ever seen. Fucking great band! - and a band from The U.K. to boot, with one Canadian in the fold, some premium punk rock indeed and a nice bunch of blokes for sure. Rebel Spell from Vancouver was on before and they have a surprisingly big following here in Edmonton, and those wild n' crazy punk kids were eating it up. The Intensives sounded brilliant on the new P.A. system and vocal Powerhouse Lyndon Intensive echoed through the

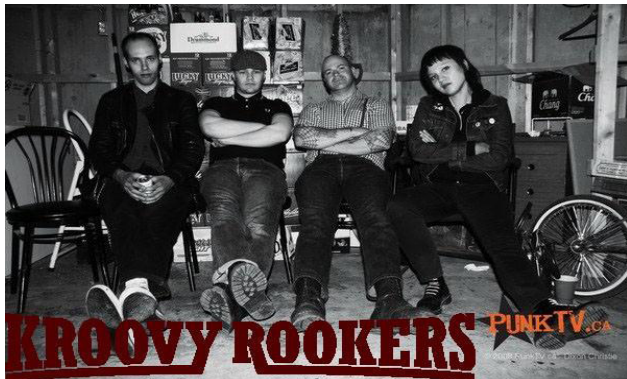
place for what was easily the hardest hitting set I have seen this Edmonton Punk Staple band perform.

Opening the show and really revvin' up the crowd was No Problem, the current band of none other than Graeme Hero - a notorious vocalist in his own right fronting the phenomenal Wednesday Night Heroes back in the day as well as the Thrashy

show. so Rich decided to bring up his Rockabilly outfit The Great Shakin' Fevers and party down as planned.

The Great Shakin' Fevers do a good range of traditional stuff, then a bit of Crampsy stuff and switch into high gear for some blasting rock n' roll numbers... wicked band.

Crabs Ain't Cool played a fun set - In suits which was funny,



Whiz Kids... G. Wiz is one of those dudes that really put this city on the map, and years from now he will still be front page material in the E - Town punk scene, being an high energy dude who does his partying on the stage.. No Problem is extra rad cuz Graeme also plays guitar in this outfit, and is a deadly guitarist as well as a vocal and lyrical genius if I have ever seen one.

Saturday Night was supposed to be Saskatoon's longest running, most notorious party band Savage Henry, but their steady drummer couldn't make the

we get a lot of dudes showing up in the height of fashion occasionally, if they were at a wedding or something earlier not sure what the deal was...but it made for a good time when they start singing about Zombies Eating Your Brains, Shitting of Pants and the clever pop punk tune Tokyo...name dropping a few Godzilla rivals and so on.

Kroovy Rookers was in good shape for this one as well. The next order of business was another awesome band from Rebel Time Records The Rotten, with Bastard Son and Calgary's Off The Rails.

Off The Rails showed up at the bar in the afternoon, and got to catch a bit of Horror Business, a side project with myself and The Preying Saints. My voice was about as blown as it gets by the end of that jam, but when we had a bunch of bands in the bar early as 8pm there was a unanimous decision that Kroovy Rookers hit the stage again.

I hadn't seen Bastard Son play for quite some time and it was great to see Mongo up there tearing it up, Tyler from the once mighty Franklins is a top notch guitar shredder and Bastard

# SHR-EDMONTON

Son played with such gusto that Rahil pounded the drums until he literally passed out right on the stage...and had to be revived with an ice pack and a big glass of water.

Headlining the show was The Rotten, from Ontario. This band made my weekend go out with a bang - they showed up, were very personable right off the bat and got cozy with the room right away, I think when a punk band from abroad comes in and sees all the old gig posters, skulls and band stuff on the walls they know they are in the right spot for a good show.

- Rod Rookers.

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# '...And Where Was Your Bands Last Tour?'

Interview with Ian Lodewyks  
By Charley Justice  
Photo: Sandy Phimester

Ever hear of a punk band touring Cuba? Probably not. Winnipeg’s Kids on Fire may very well be the first. With the help of Solidarity Rock – a Canadian organization which provides sorely needed material support to musicians in Cuba – KOF put their papers in order and hopped a bypass flight to the Caribbean Communist Mystery Island. The result: to live & learn a crucial lesson in punk, politics and privilege. As well as rock the shit for the Cuban youth. Guitarist / Vocalist Ian Lodewyks shares it straight from the source...

**Absolute Underground: First things first - Who are Kids on Fire and what do you do?**

Ian Lodewyks: We’re a trio from Winnipeg, MB who started playing shows in December of 2009. We play a mash up of old and new trashy and poppy punk. Often compared to the Clash, Rancid or Against Me!

**AU: Self titled debut came out last year?**

IL: Yeah, we had all been playing in bands for years. So when we started this one up we decided our first show would be our debut album release. It was refreshing to do things backwards from the usual.

**AU: Now lets get right to it - you just returned from a tour of Cuba?**

IL: Just less than two months ago, yeah. We went through a foundation based out of Edmonton, AB called Solidarity Rock which helps to donate and distribute instruments in Cuba and help support the birth and growth of a punk rock scene down there.

**AU: Its hard to overstate the importance of this..**

IL: Got that shit straight!

**- Contrast what you expected vs what you experienced?**

IL: We expected it to be good. Real good. But we couldn’t have foreseen the magnitude of the shows and the appreciation we were welcomed with. Something new and exciting is going on there. A

state of DIY punk rock that hasn’t truly existed in North America for decades. Perhaps ever.

**AU: How, if at all, did you experience Cuban Socialism / Communism?**

IL: The state of the government is there. But it’s so incredibly detached from the people that it’s hard to get a feel for what’s really going on. There’s also an intense amount of contradictions from what you hear and what you see. For an unrelated instance, doctors make between \$25-\$35/month. But then you see some poorer looking dudes drinking \$1 beers all day long. These contradictions make it pretty difficult to understand what exactly is going on.

**AU: Lets talk about the scene: Bands, crowds, venues, promoters, gear, recording, releases, distro, record shops - basically the musical infrastructure of the Cuban underground.**

IL: Well, you can knock distro and record shops off that list. They don’t exist. There are only a handful of punk rock bands down there and even fewer of them get to record. God knows how. Right now we’re helping to set up a network between bands and promoters (who are usually one in the same) so that they can operate on their own. But what does exist in record numbers are the hungry crowds, starved for something like this. All the venues we played were open sky. Cultural Centres made up of courtyards. Only two were actual venues. We toured around with a PA and all the gear to make a show go round. A lot of sharing. A lot of 5 string guitars. A lot of wood sticks for drumsticks. A lot of shitty Russian gear repaired ten times over. But the love, dedication, appreciation, passion and - as I said - crowds are there. And that’s the most important part.

**AU: What is the standard format for releases over there?**

IL: Electronic. The lack of any hardware such as blank discs to distribute your music makes it virtually impossible to produce in multiples. A lot of music is passed from computer to computer and once in a while burned.

**AU: How does the economic embargo effect Cuban underground music culture?**

IL: It provides a fantastic state of true art. Here in North America we can only imagine how many bands are in it for the glory provided by glossy photos, press coverage and a big stage of a pedestal. Down there, without any of that, people are creating music for all the right reasons. Their government seems to want to silence people. And music is their voice. They’re using it to make change and to inspire others and to group together all the misfits who feel like they’re alone.



That’s their glory.

**- Were there any major setbacks or difficulties?**

IL: The motherfucking heat! From dawn till dusk and beyond it is just absolutely sweltering. Playing shows in that humidity can make you go mad...or shirtless.

**AU: What were your most fulfilling / important achievements?**

IL: Giving the people both something they never get to see/ experience and watching them just go absolutely nuts every night. There’s no stigmas there. If they like you - and they do - they’ll react. It’s chemical even. This month we frated down two more drum kits, more than a dozen guitars, amps etc.... But seeing the look on someone’s face when we would hand them something simple like a pack of strings or a pair of sticks or a patch chords.....so incredibly priceless.

**AU: Are you going back soon?**

IL: In some form or another KOF will always be involved with SR and we hope this leads to us doing it again. The door is certainly open for it.

**AU: Quick KOF update. What does the future hold?**

IL: Right now we’re deciding on our next step. This trip was a six month process that took a lot out of us. When we start making music again you can guarantee it’ll be the same tightly knit punk rock pulled off like we don’t give a fuck. We have a new album’s worth of material already.

For now, see the visual proof of this amazing expedition at [www.sandyphimester.com/cuba](http://www.sandyphimester.com/cuba)



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A banner celebrating Dragon Impact's 20th anniversary. The background is black with green bokeh lights. On the left, a woman in a camouflage bikini top holds an AR-15 style rifle. On the right, a close-up of a woman's face shows her mouth open in a smile, with a sword held vertically next to her. In the center, a stylized dragon head logo is positioned above the text 'WWW.DRAGONIMPACT.COM' and 'Celebrating 20 Years'. Below this, social media links for Facebook, Twitter, and YouTube are listed on the left, and the physical address and phone number are on the right.

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A vibrant advertisement for Whitz Boutique. The central image shows a green, goblin-like creature with large teeth and a woman with blonde hair in a dynamic pose. The word 'WHITZ' is written in large, yellow, block letters at the top, with 'BOUTIQUE' in smaller letters below it. The background is a mix of blue and black with splatter effects. The ad is framed by a thick green border containing a list of brands. At the bottom, the address and phone number are provided.

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An advertisement for War On Music vinyl records. It features four album covers: 'Storming The Gates' by Goat Horn, 'Into The Cauldron' by Cauldron, 'War And Pain' by Voivod, and 'Dark Ages' by Bison BC. Each cover is shown with its title and artist name below it. At the bottom, there is a logo for 'WAR ON MUSIC' and the text 'GO VINYL. WAR ON MUSIC' with the website 'WWW.WARONMUSIC.COM'. A row of various other vinyl records is shown at the very bottom.

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## Death Angel

By Laceration Lacey



**Absolute Underground: How does it feel to be one of the most influential metal bands to come out of the 80s?**

Guitarist Ted Aguilar: Good, really good. We've run into a lot of bands that have said they are influenced by Death Angel. The guys from Slipknot have said that we played a big part in their musical career.

**AU: What do you think has been your most successful album to date?**

TA: In the first era of the band, Act 3. In this era of the band, since we reunited in 2001, I think this latest album, Relentless Retribution, would probably be the most successful because this is the most touring the band has ever done. We didn't do that much touring for the Art of Dying or Killing Season. Ever since we've released this album we've been hitting a lot of places we've never hit before. We started off in South American, we did Europe—we just got back from Eastern Europe. Right after the second leg of this U.S. tour we're going to the Phillipines, then Thailand, Malasia, Indonesia...

**AU: Who are some of Death Angel's influences?**

TA: Judas Priest, Iron Maiden, old Scorpions, early Metallica, a lot of that new wave British heavy metal. We pull influences from Queen, the Beatles, Elton John and Stevie Wonder.

**AU: Do you think that the other side projects that you guys took on during the 90s changed the mentality and goals of the original Death Angel lineup?**

TA: I think it was meant to be. At the time when Death Angel was at the height of our career after Act 3, we stopped at a high. We broke up because a lot of things happened. It allowed us to experience other types of

# DEATH ANGEL

music. The break-up was a good thing. We grew as people and as musicians.

**AU: What are some of your favourite memories of past shows?**



TA: Thrash of the Titans—the benefit show we played in San Francisco for Chuck from Death. The first time we came back to Europe we played the F & R in Holland in July of 2002—the crowd response was just amazing and kind of solidified our decision to get Death Angel going again.

**AU: How does Relentless Retribution differ from your earlier albums?**

TA: Relentless Retribution is probably the heaviest, fastest and the thrashiest since Ultra Violence. It's also lyrically the most personal. The band has gone through a lot of ups and downs over the years, which have influenced the writing of this record.

**AU: How has the tour been going so far?**

TA: The tour has been going really well. It's the most touring we've ever done. We're excited, we're stoked. We started the second leg and the shows have been amazing. We started off in California, then did Portland, Seattle, Vancouver and Calgary. All the shows have exceeded our expectations.

**AU: How do you like Canada?**

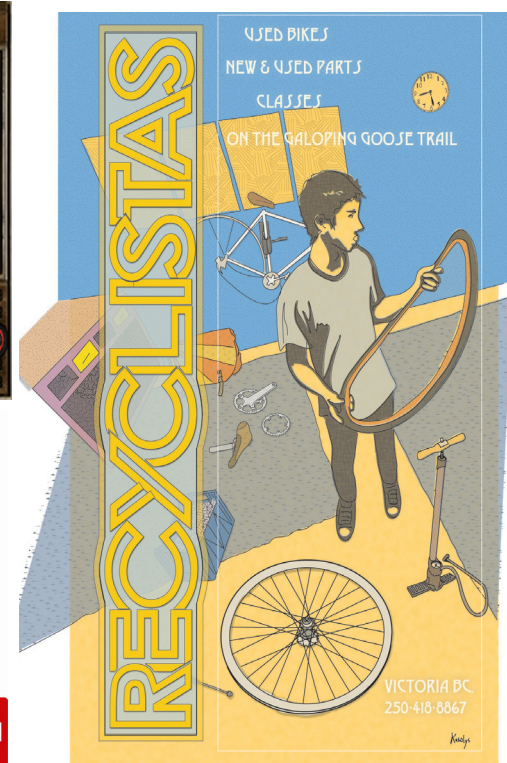
TA: Canada's killer. It seems every time we leave the U.S. the shows get better. Vancouver was great, Calgary was amazing. We're looking forward to playing in Edmonton tonight.



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HOLY GRAIL  
By Allison Drinnan

In Christianity the Holy Grail is a sacred object, a cup said to have been used at the last supper by Jesus and to collect Jesus' sweat and blood as he was nailed to the cross. This item is therefore supposed to have astonishing powers. More important than the physical object, are the stories surrounding it. The Holy Grail is something of religious legend, romantic and mythic folklore and of sacred tradition. One can see this type of phenomenon also in the oh so holy of all musical genres, heavy metal. It too is filled with extensive history and possesses astonishing powers that cause grown men and woman to thrash around violently, bang their heads in unison and hail the all mighty sound of the beast. But how exactly do you personify a musical genre, like this supposed cup is said to represent so much for Christianity? How do you take a timeless and sacred tradition and bring it to the flesh, make it real, raw so that you feel like you can reach out and touch it. Apparently U.S. heavy metalers Holy

Grail picked a pretty appropriate name, as they have been described as bringing the classic art of heavy metal to life here in present day. They have collected and appreciated the blood, sweat and tears of the gods of heavy metal and brought it to life. When the band made their way through Calgary this past month Absolute Underground got the chance to sit down and chat with the band about what else, Chicks, L.A and of course all that is sacred about heavy metal.

Holy Grail having toured extensively in the past year have become very road savvy. Willie Nelsons classic on the road again quickly pops into ones mind as the boys start describing their relationship with the long and winding highway of shows.

"I guess just not staying at home for to long," starts vocalist James Paul Luna as he discusses his secret to sanity on the road, "Going home kind of resets you and you get out of the groove."

"Yeah you get soft," adds lead guitarist Eli Santana, "Don't get comfortable when you're not on tour. Even when we're in L.A. I refuse to sleep in my own bed, 'cause then I am going to sleep in my own bed and go to my favorite coffee spot. Definitely caffeine helps."

Don't let the bullet belts and spiked wristbands fool you, Holy Grail are your friendly neighborhood head bangers.

"People shouldn't be afraid to come talk to us after shows. We are usually at our merch booth. People don't need to be shy," explains Luna.

It was clear at their Calgary date that the female show goers certainly were not shy, as this interviewer had to push and claw her way through a group of them to find the band.

"Yeah awesome. The more girls for him, then I can get their friends," jokes Santana as he looks to a bashful Luna who sheepishly shakes his head and denies any sex symbol status.

"We had a couple girls follow us for a few dates. They followed us for 3 days. Then there was another girl who followed us for 5 days." Santana continues.

"They followed you!" shouts Luna.

"Well were a band and we do everything together," laughs Santana.

From their inception Holy Grail have been praised as heavy metal personified. Yes of course they possess those key elements: long hair, tight denim, an affinity for an occasional shot or two but how do you really personify such a historic and important musical genre?

"To me it is high energy, aggressive, and I don't know it's just very.... very human almost. It's the expression of inner anguish and full on the maximum of you're potential energy expressed." Describes Luna.

Santana comes at the topic from a personal perspective.

"For me its kind of like a lifestyle. You can't sort of like heavy metal, its like you are a metal head. There's strength and power and kind of that punk attitude but its more refined more, like, well thought out. For me, I went to a Christian school with a bunch of white kids and I'm Mexican and I didn't really fit in there and when I went to public schools there was a bunch of Mexican kids that were gang members and didn't like me cause I didn't speak Spanish and I wasn't in a gang, but I wore a Megadeath shirt. There I was and I found this home with these metal heads. That was my religion, that was my you know my race and ethnicity was being a metal head. It was something I could be really proud of and I think that's how a lot of kids feel. It's a unity."

All the way from Rodeo Drive to the depths of the all to infamous porno valley, there is something about sunny California that produces great metal. One only needs to pick up a Motley

Crue album to remember to glitz and glamour of the sunset strip, or put a little Metallica on the record player from back in the days when Hetfield and Mustaine drank enough to drown a small village and remember classic Bay Area thrash.

"Its hard to say," remarks Luna as he discusses their home state, "lots of people ask us that. I guess we're just not aware of it. There's so many bands around. I think maybe, kind of like, the laid back attitude of California kind of influences us in a way."

"Its weird a lot of the great thrash bands come from the bay area and that's more central California. I have noticed, cause I lived in San Diego which is really really laid back. Too laid back. I had to get outta there cause I wouldn't get anything done. But there is some sort of energy in LA there is kind of like a hustle to it, but its still laid back California , flip flops , kind of vibe.," Sanatana comments on the contradiction.

Holy Grail burst onto the scene with late 2009s Improper Burial EP, gathering a lot of attention and a lot of praise. Releasing their full length, Crisis in Utopia, less than a year later, the pressure was on.

"We're very happy with it," states Luna grinning as we start discussing the band's latest offering. "We felt more pressure around the time our album was coming out and it was like ok they're putting us on this pedestal and their not going to like this album. It was received really well though so I think any pressure that might have happened, I think we're just kind of coasting."

That laid back L.A. attitude can only go so far when being a successful heavy metal band.

"We haven't really planned it but its going to be 10 times better." States Luna with authority as he starts talking

about plans for the next epic venture of recording, "I mean it's not like we're going to be a grindcore band or something. I mean it will still be the same idea. It's still going to be Holy Grail."

"Yeah. I mean as well received as the album is, we know that that's just kind of tip of the ice burg for us. Now that we have that under our belt, we can't wait to sink our teeth into the next album." Says a smiling Santana "The cool thing with the album was we didn't really try to do anything, we just wanted to make the best metal record that we could and I think that's what we're going to do for the next album. Try to make the best, even better metal record. We're just , we are metal heads and it just comes out whether we want it to or not."

Certainly the challenge to any band performing and creating music inspired by decades past is to balance innovative reinvention and ones own take on a genre, from cheesy retro throwback garbage. No one wants to pay to see a bunch of dudes who looked like they went through the back of his dad's closet, threw on a too tight Canadian tuxedo and thought he looks cool with long hair and tries to hit some high notes.

"I think our cheese meters are pretty high," laughs Luna, "So I think we wouldn't let anyone write something or record something that we didn't think sounded cool. I think we all come to agree pretty often so it works out pretty well."

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## PROMISES

**"I know what I have & I'm gonna give it back"**

**Interview with: Will Bratt – Vocalist**

**By: Pauly Hardcore**

**Photos by: Bubba Hamilton**

**[www.myspace.com/promisesvictoria](http://www.myspace.com/promisesvictoria)**

## PART 1

Some of my fondest memories of shows in Victoria have been generated by the passion and emotion exuded and conjured up in people from this Victoria hardcore band. Filling the gap in the straight-up, no nonsense category within the scene, Promises have been gracing the stage all across this city for the past few years – a testament for a band that shares 1 drivers license and formerly one 4 door sedan between them. It goes to show that if you are dedicated to your craft, you will find a way to make it work. In the relatively short time of their existence, they made a huge impact on the scene that will not soon be forgotten. My hat goes off to these gentlemen & scholars, and wish them nothing but the best in their future endeavours.

**Absolute Underground: When did Promises form, and what is the lineup?**

Will Bratt: I believe we formed in either the Fall or Winter of 2009. It started off with Josh (Clarkson - Tough as Nails) and I looking for band mates. Josh and I found out that Ryan Teney, an old friend of mine

from when I lived in Regina (and he lived in Winnipeg) had moved to Victoria, so we thought we would try to recruit him on drums. Teney is a machine on the drums, and he played in my favourite Winnipeg hardcore band of all time (which says a lot): Hollow Ground. Our friend John (Weber - Final Verdict, War By Other Means) was also looking for a band to play guitar in at the time, so we thought it would be sweet to bring him into the fold. Then we were left trying to find a bassist. John had played with Tambo in Final Verdict, and we all knew he was a very sweet guy. He came and jammed with us and was down with what we were going for.

**AU: Where did the name come from?**

WB: It took us what feels like a long time of jamming together before deciding on a band name. It wasn't until we had our first show booked (two Van Isle Hardcore fests ago) that we realized we couldn't put the name thing off anymore, so we all just brought lists of names to our practices. I think it was me who suggested the name Promises, which I lifted from a Fugazi song.

**AU: All great things must come to an end, and for Promises this is it - what are some of your fondest memories as a band?**

WB: I can't really speak for everyone in the band, but here are some fond memories that come to mind for me when I reflect on

this band:

-Our first couple of practices. It felt really good to be playing music with people I liked. We've always had great chemistry and no drama or egos that got in the way of us enjoying this band.

-Our first show. I think we surprised a lot of people (including ourselves) with how well we could play together. We've had our share of poor performances, but that first show was pretty killer. I remember it just feeling really good to be performing these songs in front of people after me not having played a show in years.

-Jamming at our old practice place at John's place. We used to play our 6 songs in like 10 minutes, then go sit in the living room and just joke around. That was lots of fun.

-Reuniting with Teney after not jamming for 6 months. There was a stretch of time where Teney needed to clear his plate of some responsibilities, and our band fell into that category at the time. While it was a bummer to temporarily lose such an awesome drummer and all-around good dude, it was great getting him back and starting to jam once again. I remember that feeling really good to me.

-Tambo smashing me on the head with the headstock on his bass. One time Tambo was rip-snortin' drunk/high and at the beginning of our first song during a show, he cracked me on the forehead with his bass. There was blood going down my face

and the impact left me a huge goose egg. Regardless, I had so much adrenaline that I barely felt it, and I still had a blast playing the set.

-Jamming at Lemontree. This isn't meant to be a name drop or a product placement, but when we moved from jamming in the pee dungeon we once used as a practice space to the professional studio space of Lemontree Records, I was so stoked. We could hear everything clearly, it was in a central location, and it was nice and clean. I really enjoyed jamming in that space.

-Returning from our first and only out of town show in Vancouver, John couldn't hold his pee long enough between the ferry and his home, so we stopped in Brentwood Bay for people to wiz outside. It was at this time that we all learned that 4/5 of us have severe stage fright when going to the bathroom. To address this, I thought it might help if I chanted "PEE! PEE! PEE! PEE! PEE!". Unfortunately, it did not.

**AU: Which have been some favourite VIHC shows you've played?**

WB: For me it was definitely our first show. In fact, both VIHC Fests we played were a blast. Our second last show at Logan's with Cambridge was also really cool because the sound was awesome. The show we played with Comeback Kid at the Victoria Event Centre was sweet. I also really enjoyed the show with Outbreak and Forfeit

## HARDCORE ALLEY



at the same venue.

**AU: Promises are about to record their final demo, who is doing the duties and where/when will it be available?**

WB: This was true at the time you sent me this interview, however as of yesterday (Saturday, May 14, 2011), we recorded it! We did it with Kevin Smart (Compound Terror/Slash Wrists) at his home studio, and the sessions went awesome! I've been in several different studios with several different recording folks over the years, and I would say that this went the smoothest out of all the sessions I've done. Kevin was really patient, constructively critical, and understood what we were going for. We had a lot of fun laying the 5 tracks that we chose down. Now that the songs are recorded, we'll be sending them to Vancouver to be mixed and mastered by an old friend of Teney and I named Avrinder Dhillon. Avrinder played guitar in

Hollow Ground with Teney, and is an outstanding musician. He is a total nerd when it comes to music, and especially when it comes to recording/mixing/mastering. I'm particularly happy that he can have a hand in this final project because we've been friends for years and I know he'll give this recording lots of love. When the mixing and mastering is complete, we'll definitely put it up for free on the internet. I think we'd all love to see it pressed on vinyl, but we'll cross that bridge when we get there.

**Stay Tuned next issue for the second part of this interview, and details on how to snag their final EP**

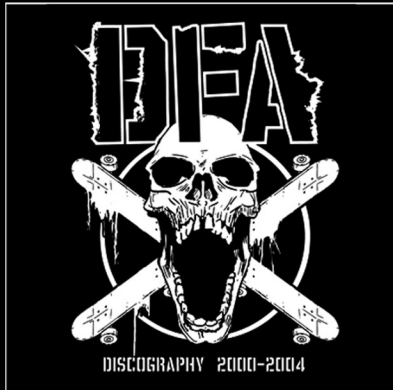




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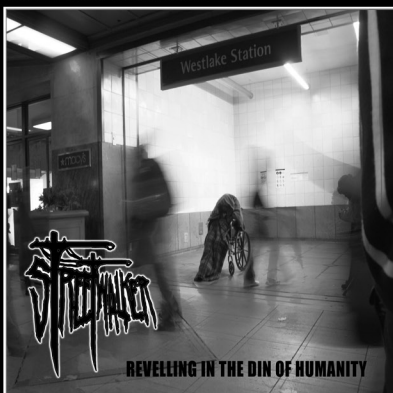
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# THE PLANET SMASHERS

## Ska is Dead?

By Chuck Wurley

I first discovered The Planet Smashers back in the mid 1990s when their debut album came out. What struck me most about The Planet Smashers was two fold; they were extremely funny, and they were Canadian. Although I had heard a great deal of Canadian punk bands at the time, most of the ska I was listening to was by American bands. I immediately felt some kind of kinship with The Planet Smashers; I felt they belonged to us. I have seen the Planet Smashers play quite a few times since, and I still feel the same way. Some things don't need to change.

**AU: Do you feel that within the realm of third wave ska, the Planet Smashers have a distinctly Canadian identity?**

Matt Collyer: Not really.

**AU: The Planet Smashers used to tour Canada a lot. Was that just an excuse to come all the way to beautiful Vancouver Island? I am asking based upon that fact you wrote, "Surfin' in Tofino".**

Collyer: We enjoyed touring; we used to do 150+ shows per year from 1998-2007. For many reasons hitting Vancouver Island was always a bit more exciting than other places.

**AU: The first three Planet Smashers albums, especially the first one, are quite funny, and upbeat. The first one in fact, has a lot of**

**downright hilarious songs on it. But by the time the fourth album came out, No Self Control, songs such as "Blind" and "Fabricated" had a much more somber and serious feel to them. Did the Planet**

**Smashers grow up a bit? Or did you just feel the need for a more serious album?**

Collyer: Grow up? No, not really. NSC is definitely our dark album, two of the guys in the band were no longer enjoying it and that brought down the stoked level. Regardless, some of my favorite Smashers tunes are on that record ("Blind", "Wish I Were American") but there are also a bunch of crappy ones.

**AU: What should fans be expecting with the new album, "Descent Into the Valley of the..."?**

Collyer: It's a mix of everything Smasheroo plus a bit more; the ghosts of former members played a big role on the song "Hippopotamus", and we did a hard-core track called "Food Fight". Plus the title track is 46 seconds long and isn't ska, it's more like Swedish death metal. But fear not, tracks like "Happy New

Year's", "Looking Good", "UPS of America", "It's OK if You Want to Party" and "Aye Aye Captain" are very much in the Smashers vein of ska. My favourites are "Die Tomorrow" and "My Obsession" (the kids will hate this one).

**AU: Is "Super Orgy Porno Party" about a specific occurrence?**

Collyer: Yes.

**AU: What are your thoughts on the idea of Quebec separating from the rest of Canada?**



# TOXIC TOAST

July?

Collyer: Best thing? There are just too many; it'll be our first time back since 2005, it'll be our first time playing Vic Ska Fest, my brother's coming, there's a great breakfast spot that I'm dying to go back to, and we get to play new tunes!

**AU: It is an amazing feat for an independent label to stay afloat in this present day, and still maintain a healthy roster of diverse and interesting talent. Being that you were involved in creating, and running Stomp Records, which has grown immensely and released some amazing artists ranging from Bedouin Soundclash, to The Dreadnoughts, to Glen Matlock, would you like to add anything about the label or the present state of the music industry?**

Collyer: It's not an easy business but we're lucky to have the support from the fans of our bands!

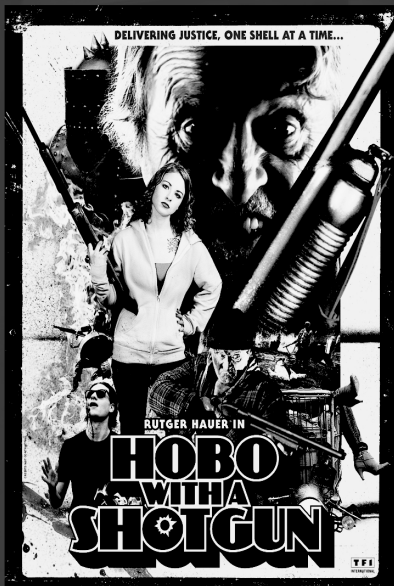


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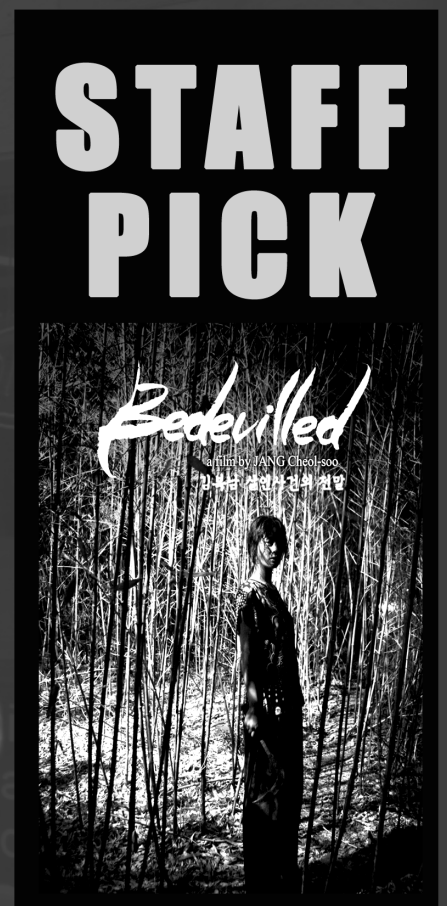
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**BLIND IN TEXAS**

**(Drunk, Deaf, Stoned, And Tired, Too):**

**South By Southwest 2011 Wrap-Up**

**Austin, Texas, March 17-21**

By Bob Sacamano

For SXSW 2011, the coordinators decided to add an extra, early official starting date to the festivities. Tuesday, March 14 found a handful of clubs jump-starting things to possibly work out any kinks in staffing/sound/crowd/police issues that almost surely would rear their heads as the week hits full stride. Unfortunately for my Tuesday schedule in relation to SXSW, it entailed a day shift at a job that has nothing to do with the entertainment biz, as well as co-hosting duties on late-night internet radio station kaosratioaustin.org's "Absinthe & Cigarettes" program. Although, as previously mentioned, access isn't always guaranteed, even with a wristband and photo pass (both separate credentials that do not possess as much sway as the almighty badge). So, let's just say I probably wouldn't have been able to get into what I'm sure was a whirlwind of a presentation by legendary media assassins Psychic TV/PTV3 at Elysium (12:30 AM). A select few other enticements for the "official" start to Music Week of SXSW included the Pitchfork showcase at Emo's Main Room and Emo's Jr. headlined by Surfer Blood, and Gary Lucas Plays Spanish "Dracula" at Central Presbetyrian Church.

It was a decidedly old-school Texas industrial tour-de-force at Emo's Jr. (the club's smaller indoor stage) with Skatenigs and Skrew. A sense of deja-vu permeated the air, as these two acts that led the charge of a Texas-bred five-alarm mixture of metal, punk, and rap wrapped in a taut industrial casing in the early 1990s returned to familiar stomping grounds. Now that the Back Room sits as a vacant shell on Riverside Drive, it's only fitting the 'nigs and SKREW joined together at Emo's inside room to get their grind on.

Skrew--like Skatenigs--owned the stage like they'd never been away to begin with. It was as if they were proclaiming to any out-of-towners that this was THEIR yard, and you better respect the big dog. Playing one of their first shows in over a decade, Skrew's set rang apparent that this new lineup revels in both a heavy, confident reliance on early tracks such as "Picasso Trigger"

Thursday, March 17 rang in a double-header: St. Patrick's Day and the full onslaught of South By Southwest. Ergo, the coronation of "South By St. Pat's." Truly predestined to be a major clusterfuck of green beer, puke, beads, stupid "Cat In The Hat" headgear, and other accoutrimond, the streets of Austin were absolutely lousy with throngs of humanity.

Sludging to Valhalla (the former Room 710-R.I.P.) on Red River proved to establish it as home base for Thursday, as Danava laid down their smart yet stoney stylings after Omens Of Awe as one of the two lynchpins of the Kemado Showcase (Zoroaster being the other). Evoking Rainbow, Sabbath,

and UFO, these cats from Portland, Oregon can and should be packaged and/or headlining with some of their labelmate and contemporaries like Zoroaster--who destroyed Valhalla as the night's closer--to substantial metal audiences around the States and Canada, as they represent the perfect mixture of technical proficiency and pure metallic force. Gregory Meleny's prowess on a Les Paul is exceptional, as are his vocals, which skew more toward a traditional hard rock singer as opposed to the resurgence of Bay-Area thrash style and/or the omnipresent demonic, guttural growls. Even though they've been active for almost a decade and had marginal successes touring with the likes of Down and The Melvins, it seems that the progressive nature of Danava's sound may take some time to fully break through to the metal masses. Until then, they belong to the underground "Where Beauty And Terror Dance," as they aptly put it in song.

The list for Friday's SXSW showcases read like a simple grocery list that could get knocked out in one quick trip to H.E.B.



(that's our local, yet rather huge, market). In the Dirty Dog door, plant my happy ass at a strategic location between the bar and stage, and settle in for the Metalliance Tour featuring a massive lineup of The Atlas Moth, HOWL, Red Fang, Weedeater, Kylesa, Crowbar, Helmet, St. Vitus, and Witchburn. Unfortunately, this had "SXSW Elitism" written all over it, as it became a badge-only event before Red Fang's time slot. Enter the unnecessary swagger of SXSW staffers who really seemed to enjoy their spiel about not letting wristbands or walk-up tickets into this venue. Needless to say, there were some true Texas metalheads who were PISSED about this scenario, present company included. Plan B: Engage...

Quickly scanning the pocket schedule book for night-ending goodness, a run up to Venue 222 sounded like a larth, as old-school rappers EPMD were set to throw down, but once again the "battle of the badges" ended up packing this joint, with the rumor in the air that none other than Snoop Dogg would roll in to guest MC. Trudging back to catch Knoxville, Kentucky's Whitechapel would wrap Friday night up in a tight, tense death metal package, with more metal on the horizon Saturday night...

Saturdays during SXSW aren't days to fuck

about and half-ass it. The conference and the venues set their lineups big and badass, often to the point where Saturdays become the most frustrating in regard to conflicting



showcases. Quintron And Miss Pussycat, Jean Grae, Peelander Z, and Black Heart Procession all had to take a back seat in my book in favor of an impending metal storm at Scoot Inn. Before I jump the shark, though, I made an honest attempt to catch Exene Cervenka followed by lead Supersucker Eddie Spaghetti at another familiar haunt, Red-Eyed Fly. No dice on this showcase, unfortunately, as the recurring theme of badges trumping all others was still in effect. However, it did provide me with a moment of sage advice to a friendly fellow from Boston who asked, "Is it always like this in Austin?" To which I replied, "OH, HELL NO, but we are lucky to be able to sustain as many live music venues as we do...although that doesn't mean you should move here."

Time to hoof it fairly deep into the "new" East Side for a slab of heavy duty metal music featuring the one and only Pentagram preceded by the hellacious NOLA thunder of Eyehategod. Jumping into a surprisingly short line, this Saturday nightcap was looking like potentially the best decision of



SXSW. Jamming to the stoney psychedelia of Brooklyn, New York's Naam and having a bourbon with my old pal Joe Sebastian



(formerly of Emo's and Room 710), I felt...home. Cramming my way to the front for the onslaught of Satanic swamp metal, I stood poised to recieve communion, which transubstantiated itself in the form of copious amounts of weed. As another writer noted in a blog, "It seemed that the crowd was more fucked up than the band," who also was passing a pipe.

After EHG wrapped up, it wasn't long before Baltimore-are legends Pentagram took stage. Riding a wave of publicity from the Don Afgott/Demian Fenton-directed documentary feature "Last Days Here," which had its world premier at South By Southwest, Bobby Liebling and Pentagram were taking no prisoners tonight. The appreciation for Liebling's somewhat tortured longevity was manifest, as the Scoot Inn crowd cheered a Heavy Metal survival story. Thick walls of riffage thundered forth from Victor Griffin's Les Paul, as Liebling anchored his microphone stand conjured

his vocal magick as classics like "Sign Of The Wolf" were met with almost sing-a-long enthusiasm. The pummeling sound of Pentagram echoed through the shallows of the East Side, and left the sunburned, inebriated, exhausted masses of SXSW fully satiated. Tired..., but satiated. No more South By Southwest...at least for another year.

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## Between the Buried and Me

Sarah Kitteringham

The first time many Canadians were exposed to North Carolina “progressive polka death metal” act Between the Buried and Me was during their quick jaunt across the border with math metal luminaries the Dillinger Escape Plan in early 2006. Dillinger was originally scheduled for multiple dates with Gigantour; a violent guitar-swinging incident and broken hand later forced a later makeup tour. BTBAM had the task of following Nintendo-core nitwits Horse the Band, who were then followed up by the always violently random Hella. Needless to say, in the six years since, BTBAM has absolutely exploded while their then tour mates have continued struggling with anonymity.

Since the release of 2007’s *Colors*, accompanied by a relentless touring schedule, BTBAM has become a household name for their groovy, über-technical genre-hopping abilities and heady conceptual themes. On their next album – the first for new label Metalblade, which they joined after leaving the ill-suited Victory Records, an EP dubbed *The Parallax: Hypersleep Dialogues* – the quintet delves into two characters separated by planes of existence and millions of light years whose personal issues coincide. This is part one of two; apparently the second installation will be released next year and will include these characters meeting each other and realizing together their purpose in the universe.

“We are just weirdo’s. We’ve always been into stuff like that,” begins Dustie Waring, rhythm guitarist for the act since 2004. Absolute is inquiring about the sci-fi concepts of hypersleep, meaning a complete cessation of life processes that are regained when stasis is removed – think *Pitch Black* or *Alien* – that the EP focuses on lyrically. “You’d have to ask Paul because he is the founder of the idea, I don’t really know what made him think of that.”

Unfortunately, both band founders Paul Waggoner (lead guitarist and backing vocalist) and Tommy Giles Rogers (vocalist and keyboardist) are currently on tour with their other acts, and Waring is conducting interviews. He repeatedly apologizes for being unable to answer questions, yet is humorous and self-deprecating.

“We are just into all kinds of weird stuff; you can tell by listening to us where all weirdo’s,” he says. Indeed, the band has long been known for their roping in of diverse instrumental concepts, from their self-titled 2002 debut up to 2009’s *The Great Misdirect*. On *Hypersleep*... the same is true; the album jumps from death metal growls, intricate riffing and double kick



to swirling pianos accompanied by soaring, beautiful crooning, then over to clacking, tribal drums and atmospheric electronics.

“That to us is the easy part,” says Waring. “Everyone listens to so many different styles of music that... each member’s ideas of what they are going to bring to the table are way different. Tommy might write this weird polka section, Dan (Briggs, bassist since 2004) might write some super, just out there prog section, I might write some weird black metal section, Paul might write some super jazzy thing, Blake (Richardson, drummer and percussionist since 2004) is really often putting stuff together and putting together transitions that are smooth, doing some really neat rhythmic stuff. Honestly, we are really blessed because it’s a really easy process for us and it’s very natural.”

The band’s easy transitions result in both complaints and compliments; some argue their music is too busy while others celebrate its fluid diversity. Depending on whatever camp you’re in, you can’t disagree BTBAM is tough to peg.

“To me it’s so weird to just have to tell someone you’re a metal band, because for us, we are metal mainly but we also have bluegrass parts,” says Waring. “I’ve heard us called ‘adult contemporary death metal.’ I’ve heard us called some sort of progressive polka death metal...”

Regardless of the labels and nitpicking, it’s obvious that BTBAM is carving their way into the metal canon. *Hypersleep*... is their seventh album in 11 years – a number that includes five full-lengths, one covers album with homages to *Earth Crisis*, *Depeche Mode*, *King Crimson*, *Queen* and more – and is produced and engineered by Grammy award-winner David Bottrill of *Tool*, *King Crimson* and *Dream Theatre* fame. Their tenure as an act certainly has not been without hiccups – they lost and replaced three members in 2004 – but they’re obviously remarkably successful and have managed to stay entirely grounded.

“Hopefully you get something out of the fucking rambling that came out of me,” concludes Waring apologetically, not realizing his band’s music does most of the talking for them.



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## ROB ZOMBIE

### Death Vs The Devil

interview by Reverend Death



**Reverend Death:** Hey how's it going this morning Rob?

**Rob Zombie:** Awesome

**AU:** My name's Reverend Death, from Absolute Underground Magazine thanks for the time

**RZ:** No problemo

**AU:** So you got 12 dates with Slayer coming up, it's your first time since '99 with Slayer on the Ozzfest Tour, you bringing the full pryto tour for us?

**RZ:** We are bringing everything and everything on top of everything else.

**AU:** You filmed a commercial for Woolite in Vancouver, you seem to like the area up here, you going to be doing some scouting for a future picture up here?

**RZ:** Unfortunately no, the next movie is called the Lords of Salem, and actually takes place in Salem, Massachusetts, so that's where I'll be shooting it. So not this time.

**AU:** Wondering if there's another possible tour with Alice Cooper in the future or ever again?

**RZ:** I mean, it's always possible, there's nothing planned, once I finish the Slayer tour, that's gonna be it for touring for awhile, cause I'll be working on the movie, so I don't know when we'll be back on the road, these are our last shows for a long time, so, I don't know, I mean I love Alice and we did a lot of shows this year, so there's a good chance, but nothing planned.

**AU:** Who's house was the video for Sick Bubble Gum

filmed in?

**RZ:** That's my house,

**AU:** A lot of creatures in the background

**RZ:** Yeah, a lot of dead stuff in that house.

**AU:** Dead stuff is cool.

**RZ:** Yeah.

**AU:** Are we ever gonna see Werewolf Women of the SS? There was a trailer for it in Grindhouse,

**RZ:** No. I think that's all you'll ever get to see with that one unfortunately.

**AU:** What's your favorite Halloween costume ever?

**RZ:** Me? Mmmm...I had a pretty sweet Bigfoot Costume one year...that was a full giant Bigfoot suit....I mean it was hot as fuck, and I couldn't see very good, but it was pretty bad ass.

**AU:** Do you still gather records and such in your travels?

**RZ:** Yeah, actually I do, I mean more than ever now, I search out vinyl....there's a few really amazing record stores left in the country, so...I'm really just on the search for vinyl...so yeah, I'm always buying stuff.

**AU:** You ever gonna do a movie about Carnies or anything like that?

**RZ:** Ahh, I don't have any plans at the moment, but I would love to, I mean that's a subject matter that I really really enjoy, so ah, at the moment no, no there's nothing in the works.

**AU:** Your 2010 release of the comic "Whatever Happened to Baron Von Shock", when are the next issues coming out?

**RZ:** I think the next issue comes out in June, there was a screw up with the printing of the last couple issues, so they had to push them back, I mean they're done, they're just waiting to be printed, so I think they said June, there was some production problem, I'm not exactly sure what it was.

**AU:** Ginger Fish just joined up with you guys on drums.

**RZ:** Yes. Yes.

**AU:** So you have a couple of the guys from Marilyn Manson with you now so the sound must be getting tight being those guys are familiar with each other as well eh?

**RZ:** Yeah, I mean that's pretty much why it happened...I mean, you know, John joined up with me after he left Manson and then you know I didn't realize it when we lost our drummer, but John was like Ginger's not even in Manson anymore, he's just hanging around doing nothing, he's an awesome drummer, we should get him. I was like, that's fine, it sounds good because you know, it's hard getting people in your band, when they can come recommended by another member of the band, it's great, because they know, they play together well, because they played together for so long.

**AU:** Yeah that's awesome. Has working with your wife influenced your work in different ways?

**RZ:** Uhh, probably, I don't how it would have influenced it but, yeah, I mean I like working with her and it makes everything...I like working with people that are my friends or family or stuff because it always makes the work very personal to me, so that's the aspect of it I really enjoy.

**AU:** And you did some guest vocals on the Gods and Guns album, Lynyrd Skynyrd, the chorus in Floyd...

**RZ:** Yeah, thanks was fun

**AU:** How was it guesting with such a legendary band that you're super fond of?

**RZ:** It was great, I love Lynyrd Skynyrd obviously and umm, it was very cool to be asked, it's a total honor to be even be the tiniest littlest bit involved in the Lynyrd Skynyrd legacy. I was thrilled.

**AU:** Looking forward to the show, and I guess we'll see you then.

**RZ:** All right man take care

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**24 Fri - Electric Six, Moon Duo Royal Canoe, Dead Voices**  
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March of the Pig  
Squeals

A Deathcore Analysis  
By Allison Drinnan



Oh sweet innocent Deathcore. How did you become the plague upon metal society? How did you cause so much debate, anger and divide among metal fans worldwide? Why does everyone care so gosh darn much! To put things into a better perspective I would like to start things off with an example. My first Summer Slaughter tour was 2009 here in Calgary. Being a newbie to the whole metal scene, I was puzzled by the great division between the two groups of fans who were all seemingly there for the same show. On one side there was the young, stylish males, and also a large presence of females, who were drinking Heinekens while pushing their oh so darling hair to the side, just enough to mysteriously hide

half of their face, adjusting their skinny jeans and zipping up their colourful American Apparel hoodies in between songs. Then there were the long haired, older males, dressed in all black, wearing mostly metal t-shirts, pounding their luckies, and keeping quietly to themselves. I thought not too much about this physical difference until bands started to take the stage. For bands such as Winds of Plague and Born of Osiris these young-ins rushed the stage. Enjoying sweet chugging breakdown after breakdown. Smiling at their girlfriends, happily singing along in unison, banging their heads and moshing ,but never too much so as to wreck their bright white sneakers or their freshly adjusted hair. As bands such as Necrophagist and Origin took to the stage this crowd shyly stepped away, and the other collection of metal fans stepped forward. They crushed their beer cans, raised their fist as they performed the traditional head bang and they stood in awe of the technical marvel of death metal greats. This was my first experience of the deathcore – deathmetal divide. I began to understand that there are many intricacies to metal, with unwritten codes and rules for each clan. To the untrained eye, or ear, these bands and their fans were all the same, but upon closer analysis there are so many important differences. So lets dive right into the debate, the mystery, and the myth of deathcore. Looking at the arguments, bands, and music all

I can say is, can't we all just get along? Deathcore is a combination of metalcore and deathmetal, but the most important thing to understand about deathcore is that it is all about the breakdown. Lyrically, a little less Satan, sacrifices, raping and killing and a little more girlfriends, good times and teen angst. Another key ingredient of the deathcore cocktail is the vocal styles. Although they still use a lot of the traditional death metal guttural vocals, many in the deathcore faction choose to use the "ree ree" pig squeals. Nothing more badass than a grown man trying to sound like a dying swine begging for its last pile of slop. Many site Suffocation and Dying Fetus as the first deathcore bands, although many also argue against this. Deathcore is on the rise compared to its predecessor metalcore, with huge international success in bands such as Suicide Silence, White Chapel and Winds of Plague. Deathcore is hugely popular taking over festivals such as Summer Slaughter and Vans Warped tour more so every year. Through my reading and understanding of this extremely popular genre it seems there are two camps in metal, those who absolutely fucking hate what is happening with this music and those who think it is the next wonderful step in the evolution of extreme metal. The main criticisms of Deathcore surrounds a few main points; Lack of identity, lack of respect for history or purity of metal, and claiming it is the new nu-metal. Overall the criticisms

focus on deathcore being a youth movement, and this is viewed as a negative. The fans of deathcore, on the other hand, have two main arguments; the importance of fun and openness in music, stemming from high use of breakdowns and moshing, and the evolution of music with focus on youth and modernity as a positive. First off , we must look at the claim that deathcore lacks identity and has no respect for history. Throughout my reading into this genre, journalists, fans and musicians all claimed the same sort of thing. That these were young kinds who didn't now what metal really was and had no real identity in the larger metal scene. The words most commonly used were "cookie cutter", "dull" , "generic" and of course "trend". Many critics describe the genre as being and "easy genre". Therefore many feel like anyone off the street with plugs, some tattoos , a guitar, and a freshly cut head of hair could be the next Suicide Silence. In metal, skill and technicality are tools used to measure bands against one another, to separate metal from other counterparts such as rock, pop, and punk. When you take away the aspect of skill and the musical ability that metal heads have prided themselves on for the last few decades, you take away something very important to those who play and appreciate the genre. These factors have made the traditionalists feel unappreciated, and pushed aside by the new youth movement. What I believe to be a main source of frustration with the traditionalists is the sort of

"blue collar" versus "white collar" mentality with the debate. Traditional metal comes from the blue collar side of things. Grit, grime, hard work, alienation and forming an identity from these things. This is what metal is about whether you listen to Black Sabbath or Cannibal Corpse. Image in metal was about scaring or shocking you and complimented the music rather than overpowered it. Now take Deathcore where image has largely become



the focal point and music compliments the image. These kids are manicured, polished and styled representing the white collar aspect of the spectrum. There is little grit unless you count the wax or gel used in their hair. There is something more artificial and contrived to deathcore, easily replicated time and again. So lets stop for a minute and give these kids a fair shake and look at the arguments for the positives of Deathcore. It is important to glance at the most prevalent part of deathcore music; the breakdown. The breakdown's history goes all the way back to 80's and Bad Brains. There would be a break in the song that would allow the audience to perform some hardcore dancing. This evolved into moshing when the thrash metal scene adopted this hardcore dancing style and metalized it. A break down

is a section of music that is reduced down to its minimal elements and helps create a contrast after a musical climax. Usually vocalists in Deathcore repeat a word or phrase over and over during this time, and the audience sings along while they mosh. The breakdown in Deathcore is all part of the fun of it really. This all being said it is also easy to see why traditional metal heads are upset by deathcore. Metal is like a religion for those involved, it is more than simply a genre. For most it is a way of life. To be highly devout in any religion, or way of life, one must understand the history of what they worship, love and stand for. All in all I am left a little confused by the Deathcore debate. I too do not thoroughly enjoy deathcore, but I appreciate certain elements of it and I get excited when I see development and change in any musical form. I still interview more traditional bands today who hate death metal, calling it cookie monster vocals for losers. Deathcore, with bands like Suicide Silence, White Chapel, etc will be to this generation what Death, Napalm Death and Cannibal Corpse were to the last. So for those of you who hate it, just weather the storm for now cause in a few years this will die down and there will be a new genre you like that is starting to gain some ground. Or maybe it will be something you hate and you will go back to your old Carcass albums and bitch even more. Discussing genres, comparing albums and talking about music is what makes metal so unique to music and so wonderful.

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# Absolute Cinema

## Ferocious Planet

When you say the SyFy Network, some people cringe at the words, others laugh and even others look mystified. This is a television channel, which makes the best of low budgets, while offering b-movie fans something off the beaten path. With Ferocious Planet, the SyFy channel seems to have found something interesting, not too well travelled and a mostly fresh take on the parallel world construct. This ninety minute feature debuted on SyFy April 9th and this is a b-movie worthy of your attention. The early minutes are used to develop some minor sub-plots involving affairs between scientists and military personnel, a disenfranchised senator and a presidential aid with far too much curiosity. Each of these story lines are well acted out, with Joe Flanigan playing the part of the hero. His subordinates (Yare Michael Jegbefume, Chris Newman) also play their roles of confused and terrified serviceman, as giant Tyrannasaurus Rex-like monsters threaten to eat their characters. Also, John Rhys-Davies gets in a cameo, playing the senator, before being lunched by a roving beast. Each actor is well casted, with many picked from the Irish population in which Ferocious Planet was shot. Tension and thrills are built early, as nine people are transported by a freak scientific experiment to parts unknown. A third of the cast are dropped early through heart attack, decapitation and the aforementioned lunch meat. Douglas D. Davis' script then focuses in on five characters, who do their best to survive a hostile planet and to return back to Earth in one piece. This is not a simple task, with a cold fusion generator causing more headaches than solutions. The result is a thrilling, well paced film with plenty of challenges for the characters to unwind. Also, there is some mystery in this piece. There is a diverging plotline involving higher life forms inhabiting this recently discovered parallel world and planet. Distant shapes promise extraterrestrial communication, with a lush landscape also offering death at every snap of the jaws. Motivations of some characters are questionable and the finale offers a nice little red herring to let viewers smirk, or state: "I told you so." There is simply enough intrigue here to keep most sci-fi fans glued to their seats. Your reward will be enjoyment, as tales of parallel worlds promise to keep

you trapped in lands unimaginably far away. Just do not get too close to the screen, or one of the alien beasts might appear to trample right through your living room.

## Helldriver

Helldriver is the latest in Tokyo Gore Police, Vampire Girl vs Frankenstein Girl, Mutant Girls Squad creator/ effect guru Yoshihiro Nishimura's bloodline of extreme gore movies with a funny bone. Owing a lot to Troma and possibly John Waters movies of the past, you can always be assured that you are going to A: see a lot of blood spraying from orifices, perhaps like a sprinkler at a child water park and B: see some new, highly inventive and perverse characters and makeup effects that push the envelope of taste and decency. Oddly, Helldriver actually didn't deliver too much on part B. The story is basically his ultra vision of a zombie movie; Japan is cut in half, with the northern part morphed into the undead from an alien mist (causing a weird antenna to grow on their heads – the source of their rot). The Government is torn between seeing these brain chompers as still human beings with rights, so an all out war becomes hindered for a short time. Eventually, a few vigilantes are hired to go into "Zombie World" and rid the problem by taking out the source, our protagonist's mother who was the first infected by the alien entity. From then on, its battle scene after battle scene, showcasing ambitious ideas like a limb constructed automobile, chainsaw katanas, zombies launching their own heads via catapult to chomp from afar, and an epic final battle against a giant deformity – which is probably the letter C in what is expected from these films. This one features a zombie hoard all stuck together blasting through the sky in the form of a giant zombie entity, with a rocket attached. Helldriver is bloody (a lot of it is digital) fun, but don't expect an experience like when you first watched Tokyo Gore Police.

-Ryan Dyer

## Le Poil de la Bête

Set in 1665 New France, Le Poil de la Bête is a period piece that tries to be something more than it is. There seems to be a love for the werewolf amongst international audiences even though this lycanthrope has no cultural heritage of its own (stories about shape-changing beasts can

be found all around the globe). The Brotherhood of the Wolf (2001) comes to mind as a better film bearing somewhat similar motifs, and this movie succeeds in where Le Poil de la Bête fails. It's more focused in what matters—in establishing a pathos of the era that sets the tone for the entire movie. Here, one can find a werewolf story with some comedy, allegory and commentary all mixed in. It takes a shot at aristocracy by showing that even they are not without their secrets. And the hero Joseph Côté (Guillaume Lemay-Thivierge) is not without his faults either. He's more of a scoundrel than a thief. That nicely sets him up as the outsider as he stumbles his way through the film. Côté is consistently compared to a more famous Père Brindamour, a werewolf hunter, and when he gets blamed for possibly being a shape-changer himself, he tries to convince the people working in the estate of Beaufort that he's perfectly normal. Instead, he's a coward and Lemay-Thivierge barely plays that part out. But when two irresistible ladies, Marie and Sophie Labotte (Viviane Audet and Mirianne Brulé), start sharing part of the stage, what happens next is atypical for the adventure genre. The two girls are there to soothe the savage beast, but which one? Who survives remains to be seen. But with their sporadic appearances, this film loses itself in its identity and the subplot drags itself out. If only the creature effects were better, or the tale included the indigenous tribes version of the fabled beast instead of the European one, then there might be something more to enjoy.

- Ed Sum

## Mask Maker

Lafayette, Louisiana is continuing to develop an indie film making scene, with Active Entertainment and Bullet Films debuting one of their first slashers this year. The title is Mask Maker, previously Maskerade and this horror title released on DVD April 12th, 2011. Set in a farm, a manor house holds unimagined voodoo curses and one killer with a serious identity problem. He compensates for a disfigured face with the peeled grimaces of others. Not for the squeamish, Mask Maker's best qualities are its hoodoo mythos, the excellent acting, and some brutal scenes of gore. A young child is accidentally cut along the top of the skull and soon, an infection sets into the wound. Nothing will heal this injury, until his mother turns to the supernatural, through a voodoo spell. The stumbling block comes about when her spells demand animal and later human sacrifice. This does not make the local townsfolk happy, but when the son is now "devil-touched" (Mask), there is no way of undoing the spell, nor the curse. The voodoo mythos, in which the writing is set, creates for much of the tension, while some young twenty-somethings courageously raise their characters above simple horror film fodder. The main characters and couple, Jennifer (Nikki DeLoach) and Evan (Stephen Colletti), are well performed and their burgeoning romance is believable. Other

minor characters like Annette (Anabella Casanova), Mike (Ross Britz), Hillary (Mariah Bonner) and Ken (A.J. Allegra) are given enough scream time to develop an angle or two, while some characters are reduced to stereotypes e.g. the horny bimbo. Those not surviving into the sequel are quickly dispatched in gruesome ways e.g. by pitchfork, by axe, or slashed by knife. Special effects guru Blaine Granstaff creates a gorehound's delight, with nothing visually held back for the faint of heart. This is truly a horror film for those who can stomach believable blood effects. Full of brutal interactions between a devil possessed, killing freak and several bewildered victims, this film proudly puts its foot in the macabre. The foot prints left behind are dripping wet and very bloody.

## Tucker and Dale vs Evil

In the tradition of horror comedies like Dead Alive, Return of the Living Dead and Shawn of the Dead comes an new film to enter the ranks: Tucker and Dale vs Evil directed by Eli Craig. I got the opportunity to see this flick at this years Calgary Underground Film Fest along with around 300 eager film goers. This is a great new take on the Slasher/Cabin in the woods movies from the 80's but leans more towards the comedy than the horror aspect. Tucker and Dale is a beautifully shot film with some really great writing and an amazing cast that delivers some laugh out loud moments that had the crowd roaring. The two lead actors Alan Tudyk and Tyler Labine, who you might remember from such television shows as Breaker High and Reaper deliver an outstanding performance. The best part for me was finding out after the movie was over that it was filmed in Calgary. Even though the gore won't have you running from the theatre or make your date vomit on the seat in front of you, the kills are still pretty outrageous. In the end it was a very funny and enjoyable movie. I just hope it gets a DVD release soon cause I'll probably end up adding it to my collection.

- Cody (No Teeth) Cook

## The Shrine

Every once in a blue moon comes a nicely made film that sets the mood from the get-go. The Shrine succeeds where many others have failed. From the very first few frames to the end, this movie is a product of visual contrasts and cosmic terror. Here, the production team knew exactly what they're borrowing from—the film-noir stylings of yesteryear—and they toss in enough references of grandiose design to even make H.P. Lovecraft give his nod of approval. Even before the terror slowly begins, there is finally a film that spends time establishing the main characters. Even when the shots don't require it, what audiences are presented with are



beautiful pieces of cinematography with plenty of hidden meaning for those in the know. Even the colours seem to change. Mid-film, the product looked like it went through a desaturation filter. Perhaps that's done to reveal a world filled with dreams and nightmares. The Shrine sends three reluctant journalists—Marcus (Aaron Ashmore), a photographer; Carmen (Cindy Sampson), the journalist, and Sara (Meghan Heffern), her aide—into another world. They travel to a sleepy rural village in Poland, Alvaina, trying to find out what happened to a young backpacker. He last visited this village before being declared missing. This mystery is what the staff from Decipher Monthly is trying to figure out. But there's a cultural barrier that prevents Carmen and her crew from learning the truth. No one in the group can't speak or understand the language. Neither can the audience. One would almost expect to find subtitles to go along with this film. Instead, there isn't any and this is where the fun begins. To let viewers in on what's going on would ruin the punch line. This brilliant move by the production team is a step in the right direction of getting audiences engaged with the product. While parts of the film takes a small tailspin into looking like something out of an Exorcist sequel with a quest to conquer evil, what happens is literally plague-ridden with clichés taken out of many a horror film. At least they're done with great effect and to have everything framed within the still of the night helps add to the drama. This product is currently touring the film festival market, and hopefully, sooner than later, it'll see a wider release before arriving on DVD.

- Ed Sum

## The Woman

Lucky McKee takes on Jack Ketchum material for the second time in his career (following Red) with The Woman. Following the story formerly set by The Offspring, McKee takes the surviving member of a cannibalistic clan (played to perfection by Pollyanna McIntosh) and turns her around as sort of an anti hero in The Woman, a film that reaffirms McKee's position as a modern day master of horror. A well to do – seemingly regular husband and family man (Sean Bridgers) goes out hunting and spots the buxom cannibalistic woman in a small pond. Immediately, he has some plans for her and sets about capturing and restraining her in a shed outside of the family home. McKee's intention becomes clear very quickly - when after the man has his finger bitten off by the woman, he invites his family (the wife played by Angela Bettis) to see her. This is the first sign that there could be some extremely dark things that are also out in the open within the family, and as the film trudges along, the bedevilled woman becomes nearly secondary to the usually hidden horror that domestic control and abuse within the contemporary family that McKee brings to the light here. The father's actions become more and more outlandish, megalomaniacal and absurd, pulling on the frustrations of the viewer, who wants any member of the family to step up and stop this madness. Only the one who he cannot control though, the woman, has the power to stop this monotheistic, omnipotent womanizer, but will she? The Woman is a fantastic modern societal horror film that rises above recent rape/revenge and torture films. There is something that is being said here, and as seen by the angry viewer at Sundance, maybe its something people don't want shown to them because it hits too close to home. So far this is Lucky McKee's best film, and perhaps the best horror film of 2011.

-Ryan Dyer



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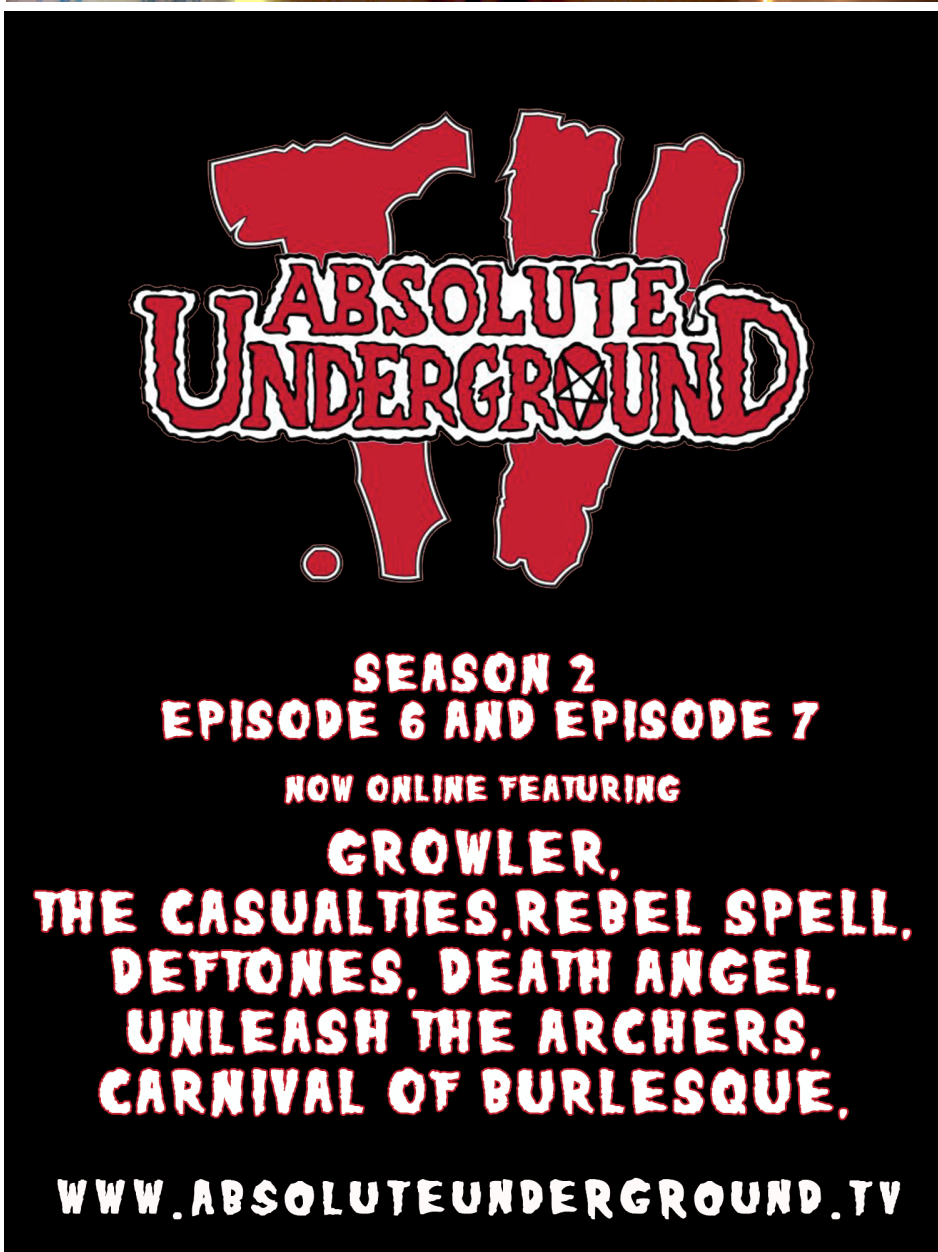
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# KOFFIN KATS

by Anita Fixx

The Koffin Kats are Vic Viktor, Ian and E Ball Walls

**AU: How would you describe your music for people who don't have a clue?**  
V: Punk band with an upright bass.

**AU: That's it?**

V: But then you have to explain what an upright bass is...it's that big thing that looks like a cello.

**AU: How did you get into psychobilly in the first place?**

V: When I was 12 years old I was a Beavis and Butthead fan and saw Reverend Horton Heat videos and that always stuck with me. Then I got into punk rock bands like Pennywise and Bad Religion...and just from buying CDs and going to record shops I came across Reverend Horton Heat and Stray Cats CDs. I started liking that sound a lot and just kinda found more stuff. If you like music you have to keep your mind open...and here we are. (laugh)

**AU: I had no idea they had Reverend videos on Beavis and Butthead!**

V: Yeah, it's the Texas connection with Mike Judge being from Texas.

**AU: Huh, I never saw those episodes!**

So for music what are your main influences?

V: From the psychobilly side it would be the Nekromantix, The Quakes, Demented Are Go all your big hitters But I mean I listen to Bad Religion...old country when the country was good.

**AU: Yeah! (I love old country)**

V: We listen to everything. We always have. Eric and I have been in bands since we were sophmores in high school. It's always been different bands we listen to...

**AU: So around what year was that?**

V: 1999..98?

**AU: Alright, so where do you get your inspiration to write songs like "Splatterhouse" and "Buzzkill Bitch" and other heartwarming songs of that nature?**

V: For Splatterhouse that was one of my favourite games when I was a kid. And you know, you just kinda picture a macabre house with graphic images in it. And Buzzkill Bitch was one of those songs where it could happen to anybody that's in a drug infused relationship.

**AU: So have you had to deal with people getting offended?**

V: Oh yeah...but that's you know, if you're not gonna offend anyone what fun are you?

**AU: So it's better... (laughs)**

V: We're not one of those bands that set out to raise a few eyebrows and shock people. We don't feel that we need to do that to get our music across. It's just if a few feeling are hurt here and there maybe you're too sensitive to listen to this type of music, I geuss. I mean really, in comparision, we don't sing about putting babies in microwaves. We're actually fairly tame... We've dabbled in horror type of music but I stick more to writing about reality.

I: The dark side of reality.

V: Yeah.

**AU: So what's the most memorable show you've played recently?**

E: I'd say it was a show in Romania where the crowd was so crazy they decided to take Vic and Ian off the stage and they were doing parts of their set off stage.

V: We didn't have a choice.

I: Yeah, we didn't.. (laughs)

E: That kinda stuff is always fun from our stand

point.

**AU: Ok, retarded question time! Given the choice, who would you rather screw a demon girl or a zombie girl?**

V: Probably a demon girl! A zombie girl would be gross, man. All stinky and shit...At least a demon girl would be like I wanna do some evil things.

E: Rrrrrrr!!!! (devil horns)

Laughs

**AU: So when you're dead what would you like your tombstone to say?**

V: Oh, I've had mine picked out for a long time. It's just gonna say: "dot, dot, dot, well, that was fun."

**AU: That's it?**

V: That's it! Well, beside my name...

**AU: And you?**

I: I haven't even thought of it. We have a couple of things we were gonna put on each others tombstones. I don't think you should put "well, that was fun.", you should put "don't bust up my shit." Put that on your tombstone.

V: I don't actually think I'm gonna be buried. I think I'm gonna donate my body to science.

E: He's already donated his skeleton-

**AU: Cool!**

V: Yeah, yeah...I've got this all figured out.

I: I wanna get taxidermed and just be in someone's living room just like this. (Does a buddy Jesus pose). They'll probably put coats on me and shit.

V: I doubt that...I'd kick you over.

**AU: So what about cremation? Ashes?**

V: No! What fun is that? I wanna have my skeleton so you know, you can position it, whatever but I want my hand locked so you can put a drink in there.

**AU: So it's interactive!**

V: Yeah! You know that way I'm always hanging out.

**AU: Alright and are there any new bands you like?**

V: Swear Family, God Damn Gallows... they've been around as long as we have but they're getting out there on the road now. So Swear Family, Creeping Cadavers from the east coast. I know I'm missing out on a few. Let me explain, dear reader that at this point the digital camera stops recording. Yes, I didn't realize there was a ten minute limit for video. Damn it! I was just so enthralled by these amusing and insightful responses to my carefully thought out questions. Never mind,

there's only two questions left! Here's what I can remember.

**AU: Off the top of your head, what are your favourite movies?**

I: Ghostbuster 1 and 2, Beetlejuice, the first Ninja Turtles movie.

V: The Good, The Bad and The Ugly, Cool Hand Luke.

**AU: (To E) And what about you? Do you have any movies you like? No?**

I: He doesn't believe in watching movies. (laughs) He likes music movies like The Beatles-

E: You know, Ian's really into movies and whenever we watch a DVD he starts talking about what's gonna happen next and tells me the ending so I end up not watching the movie.

**AU: Don't you feel like killing him?**

Laughs

E: Yeah! You don't even know us and you can tell!

**AU: Any last words?**

V: Uh..no, not yet! (lol) No...we really appreciate everyone who supports us so thank you for that.

**AU: Thank you for doing this interview!**

Le Fin





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# OFF WITH THEIR HEADS

## RISE ABOVE

By Chuck Wurley

Off With Their Heads didn't start yesterday, but they have risen from obscurity quickly. A few years ago they were an unknown hard working band. Now they have toured with the Dropkick Murphys, Against Me!, Bad Religion, The Bouncing Souls; been the highlight of a Swingin' Utters tribute album, had a song in a major motion picture, and there have even been rumours of a reality TV show. Somehow singer/guitarist Ryan Young managed to find time to talk with me at the Bad Religion/Bouncing Souls show in Seattle this past fall.

**AU: What inspires your lyrics? They come across as very bitter and negative.**

Ryan Young: They are bitter. But if you take all the bitter and bad stuff in your life and turn it into songs, then you get to go play live for people every night! It is my coping mechanism for all of my problems. It is an outlet.

**AU: What is "Heroin NYC" about?**

Young: It is about when Zack and I were moving a friend to NYC, and we just happened to find a bunch of that, and we had a great time. Everyone thinks we are junkies because of that song. I just said we did it. And sometimes we would rather be in New York doing heroin, for the weekend, not for the rest of our lives.

**AU: On your myspace, it says that you are Greg Graffin's mom's favourite band. What is that all about?**

Young: That is true, near the beginning of the tour I went to talk to Greg Graffin, and he said, "You are my mom's favourite band." I laughed, and he said, "She saw you when we played at the House of Blues in LA, and she said she really liked your band." So there you go, that is totally a true story.

**AU: How much has the lineup changed since the band started? For instance at The Fest 2010, you played with the lineup from the**

**Hospitals album.**

Young: That lineup is rare. There are about seven people who are involved in Off With Their Heads. When it goes on the road, it is whoever can do it for the longest amount of time. The core of it, right now, is Zack, Robbie and myself, which is the frontline of the band. Paul is a fairly new drummer; he has been with us since June. Justin, the guy who writes the songs with me, just bought a house and got married, and doesn't have time to tour. He chooses when he wants to play shows. It is more of a collective, there are a plethora of people. My goal is to stay on the road as much as possible. And nobody seems to have a problem with that, except that the three of us are so tight with each other, if you even get the wrong blood type in another person, there are going to be problems. That is why we go through so many people. Especially now that the band is doing well, we sometimes get people whose expectations are a little higher than need be. They act like rock stars. We aren't like that, so why should they feel the need to be. We kicked one guy out in the middle of a tour, and found some other random dude to finish the tour. We still have a basement show mentality, even though we have gotten bigger. We show up to shows on tours like this (Bad Religion/Bouncing Souls) and there are guys to load in our gear, and we still load it in ourselves.

**AU: Black Flag carried their own gear.**

Young: Their mottos and lifestyle is kind of how we live. Except we tour way more than Black Flag ever did. I remember reading that they paid each other 90 dollars a week. Every month we get 200 bucks each, because we are so in debt. Their 90 bucks a week seems like it would have been pretty awesome!

**AU: When you played in Victoria BC you covered, "Fuck You Anyway" by the Beltones, and I know you have covered it a few other**

**times.**

Young: Did we? Every single time we play that song, there is always one dude in the crowd who is a huge fan. We played it in Austin actually when Bill from the Beltones came to the show. He is apparently a pretty notoriously grumpy guy; and after the show I was having a beer with him and he said, "Some band from Seattle did it better." Which was kind of funny, but don't get me wrong, nothing but respect for the guy. Loved the Beltones when they were around. We don't usually do covers on tours like this, but on our own tours we do, I want to work out a few more cool ones.

**AU: You have some other good covers in your repertoire such as, "Die Young" by F.Y.P. and the Swingin' Utters "The Next In Line" from the Swingin' Utters tribute album, where you added the piano intro.**

Young: We had one day to do that Swingin' Utters track and a couple other tracks. So we just opened up the studio, and put a mic outside. It was this big airy ordeal, and none of us liked it. Then when the compilation came out, everyone seemed to really like it.

**AU: I really liked it, plus it is one of my favourite songs by them.**

Young: Everyone thought it was a bold move to tackle the "hit". So we decided to make it weird.



there was a business dispute between Ben and former member John Jughead. When that dispute was resolved, the idea of getting back together seemed much more appealing to Ben. There is also a huge demand from people to see Screeching Weasel.

**AU: 2010 marked a return to Fat Wreck Chords for Screeching Weasel, along with a cool new re-release of Television City Dream. Do you feel the re-release of this particular album is a lot stronger than the original?**

Vapid: I actually haven't heard the reissue yet. I thought our artist came up with a great cover though.

**AU: Will Fat Wreck Chords be the home to future Screeching Weasel and Riverdales releases?**

Vapid: Yes sir, and we couldn't be happier. Fat Wreck is a great label.

**AU: Over the years Screeching Weasel has covered some classic Canadian punk bands, such as D.O.A., the Subhumans, and Teenage Head. Any comments on these bands and Canadian punk rock?**

Vapid: Canada has a lot of great punk rock bands. One band that you didn't mention is the Pointed Sticks. If you haven't heard them you should, they're a great band from Vancouver.

**AU: Any new favourite Canadian punk bands?**

Vapid: Although not totally "new," I really love the Weakerthans "Left and Leaving" it is a classic.

**AU: Who is your favourite band or musician at the moment?**

Vapid: Kurt Baker, he is a great songwriter.

**AU: Screeching Weasel has always been very effective at carefully balancing**

**AU: Among other reasons that I got into Off With Their Heads, you guys covered "Die Young", by F.Y.P.**

Young: Before you even get to your next question, I have a funny story. We played with Toys That Kill at the Troubadour, and because we had done that cover, they played "Die Young" figuring that because we had covered it, people would get it. The crowd didn't understand however. The band was pretty bummed.

**AU: On your song "Die Today" you use a triangle?**

Young: No, the instrument has a weird name, it is essentially a toy xylophone, which is a direct reference to F.Y.P.

**AU: That is what I was getting at!**

Young: When I wrote that record, I was listening to a lot of F.Y.P., they are one of my favourite bands. I asked Todd (of F.Y.P./Toys That Kill) if he thought it was lame to do, and he thought it was an awesome idea, so I did it! You are one of probably four people in the world, who gets the reference! The F.Y.P. homage!

# SCREECHING WEASEL

## WEASELS ARE GO!

By Chuck Wurley

This year marks the first album of new material from pop-punk gods Screeching Weasel in 11 years. The band is officially back. They have a brand new lineup; but still feature the never forgettable Mr. Ben Weasel on lead vocals, and long time lead guitarist Danny Vapid. What follows is a recent interview with Vapid himself.

**AU: What can we expect from the new album? Are there any interesting stories behind any of the songs?**

Danny Vapid: You can expect Ben's signature songwriting and some of the dynamics that come with my backing vocals. You can also expect those classic Ben Weasel rants you're either love, or love to hate. Ben's proverbial jabbing in the eye of scenesters and hipsters in punk rock culture is somewhat of a theme. Pop-punk gossip and stupidity on the internet also gets some mileage. Since music is our medium, this is where we get to chuckle a bit and take a few jabs of our own at folks. There's also a new lineup of seasoned musicians. Everybody's playing (great playing I should say) is a part of the overall puzzle, which makes up this record. First World Manifesto is also the first record I've worked on with an actual producer: Mike Kennerty from the All-American Rejects. At first I thought the process of making a record with a producer was very strange, I'd never collaborated like that before. But in the end, the record turned out really great and we are all pleased. Mike worked his ass off on this record. Despite living in the studio, sleeping on a futon, and showering at Bally's health club for weeks, his labor has really come to fruition.



**AU: How did the most recent lineup of Screeching Weasel come to be?**

Vapid: Ben had been performing under the name

"Ben Weasel" with Justin and Drew, and a different drummer. Justin suggested Adam as a drummer and Ben asked me if I wanted to play guitar again.

**AU: What other bands do the members hail from?**

Vapid: I play in Riverdales, and Noise by Numbers. Drew plays in Sugar Stems, Jetty Boys, and Riverdales. Justin Perkins runs the Mystery Room studio in Milwaukee where he records, mixes, and masters records (including ours). Adam plays in Blueheels and Riverdales.

**AU: What was the biggest inspiration behind reforming Screeching Weasel?**

Vapid: That's a question for Ben to answer, but from my point of view, the main issue was, that





# Absolute Album Reviews

## Anchoress – Set Sail Independent

This 9 song EP sounds pretty badass. There are some evil rock riffs, underneath manic vocals that come from a singer that sounds as if he’s been gargling with gasoline. Recorded at The Hive in Vancouver this album backs up the fact that The Hive Studios have a growing reputation that any band on the heavy side is going to come out of there with a hot product. Anchoress (a female anchor?) goes from upbeat death rock to slow pounding breakdowns in the blink of an eye. There’s a song about zombies ‘Zombies On A Plane’, there’s a song about dying at sea ‘Coral Bones’ and a serious rocker about the end of the world ‘Apocalunatics’. With lyrics like “With a knife in my teeth and your heart in my hands, I sink back into the sea”, it’s true, Anchoress have set sail. Reminiscent of Gallows, but with an edge and huge backup vocals, this new band is worth putting an eye and an ear on. Hopefully they can keep it together long enough to stay a band, but this will include staying away from drugs and girls. Too bad these are the two corner stones of rock music.

-Chops Pabish

## Blisterin Barnacles – Rock n Roll Avenue Independent

Thousands of thundering typhoons! Blisterin’ Barnacles! Naming your band after a curse word spit from the drunken mouth of Captain Haddock is hilarious. I never understood how him and Tin Tin were such good friends. However there never seemed to be any women around in their stories and the good Captain was a man of the sea, so that could be a whole different story altogether. Anyway back to punk rock, Blisterin’ Barnacles are dirty street punk from the dirty streets of Abbotsford. This is jean jacket, cigarette smokin’ kind of music, and with songs like ‘Ugly Drunk’ and ‘Just Say Fuck’ you can tell it is booze-fueled as well. There’s some real sharp guitar leads, and the vocals are mean, but not so mean you can’t relate. “I’m addicted to masturbating and I like it more than dating.” The CD looks like a record so that’s cool right? Vinyl is hip these days. And

Rock n Roll Avenue is the coolest avenue I’ve heard of since the electric one. One day I hope to visit both of these places.

-Chops Pabish

## Cavalera Conspiracy – Blunt Force Trauma Roadrunner Records

Opening salvo, ‘Warlord’, is three minutes of pure metal fury that rivals the intensity of past Cavalera-penned fire starters ‘Roots Bloody Roots’ or ‘Eye For An Eye’. Third track ‘Killing Inside’, is the album’s most accessible tune and an obvious choice for lead track but, with its irritating whispered vocals and cheesy fist-pumping build-up, it’s also the album’s weakest moment. Fortunately, the remaining tracks make no such concessions to cheesiness and from ‘I Speak Hate’ right to the closing title track; it’s a relentless barrage of brutality. While Max’s assertion that BFT “makes the first album sound like pop music” is something of an exaggeration, it does ratchet up the aggression a few notches. With the genuinely menacing ‘Genghis Khan’, ‘Burn Waco’ and ‘Rasputin’ the second half of the album boasts three tunes that are easily as good as anything the Cavalera brothers have ever done. Stylistically, Cavalera Conspiracy continues in much the same vein that Max has followed for the last 5 or 6 years, essentially blending thrash and hardcore with his own imitable groove. One thing that detracts from this distinct style is Mark Rizzo’s playing. While rumours of a reunion of the classic line-up of Sepultura will persist (despite being unequivocally quashed by both camps) what fans should realise is that they’re better off without it. Cavalera Conspiracy, Soulfly and Sepultura remain relevant entities in themselves, all continuing to produce exciting music. And why have one awesome band when you can have three?

-Will Pedley

## Chixdiggitt! – Safeways Here We Come Fat Wreck Chords

This is the first thing Calgary’s Chixdiggitt! have released in six years. Rather, I should say this is the first release of new and original material since 2005’s Pink Razors. They

did re-record and re-release their debut album, Chixdiggitt!, entitling it Chixdiggitt! II in 2007. These guys were a staple of late 90’s pop punk. Witty lyrics, and Ramones style music and posturing. Whenever you were down, you could always depend on Chixdiggitt! to pick you up. Then they grew up, and started releasing stuff more and more infrequently. This EP reminds me of a couple of their albums over the years. There are some really stellar songs on here, and some mediocre ones. The first song, “Miso Ramen”, is awesome in everyway possible. It is super tight and poppy, and features some damn funny, really creative lyrics. “I Hate Basketball” is strong on guitar, and just so Canadian, as it denounces basketball, calling for summer to be over, and hockey to return in the fall. This EP is a nice return for Chixdiggitt!, though a few of the songs in the middle are a little weaker than those at the beginning and end. I could have done without “Found Love”, and though “Hot N Horny” is funny, I could have lived without it.

-Chuck Wurley

## Dave Hause – Resolutions Paper and Plastick

Whenever I hear the phrase “solo album” I always think of a musician stepping outside of what he or she does, and recording an album where they play everything on it. That being said Dave Hause is the lead singer/guitarist from Philadelphia’s The Loved Ones, and some of his songs are awesome, and the rest are decent enough. He has written some really powerful numbers that really pull the heartstrings and delve into human emotions. Humorously enough I find that the organ and piano additions that he does not even play are what really drive a couple of the songs. But of course I am just poking fun, they are Hause’s songs, and there is no rule saying he can’t have his friends and relatives help out. The songs are mostly in the vein of acoustic punk rock, though some have electric bits to them, and really pick up and rock out. The most powerful song on the album is probably “Pray for Tucson”; it is simple and stripped down, nothing but acoustic guitar, organ and a steel guitar. The lyrics are raw and exposing,

it opens speaking of a dead body on the side road, and moves through the pain of substance abuse and onto a funeral, a very dark, but powerful and uplifting track. I don’t love every song on this album, but the great ones definitely outweigh the lackluster ones.

-Chuck Wurley

## The Famine- The Architects of Guilt (Solid State)

As much as we don’t want to admit it, humans are selfish, some times downright evil creatures. The Famine have no problem tacking topics like the blights of human oppression do just that with The Architects of Guilt (just take a look at the delightfully terrifying album art for this disc to get an idea of where the band is coming from.) What’s immediately noticeable about this album is that the passionate vocals really seem to stick out, in a good way, on The Architects of Guilt. Front man Nick Nowell screams his balls off all over the record, which obviously blends well with the frantic instrumentation and bleak lyrical content. Shred-heads may be disappointed to learn that there aren’t traditional guitar solos on every track, but there is still a good variety in the riffs going on here to keep things interesting instrumentally. For example, Turner Classic Diaries has some chugging grooves that employ harmonics and other unorthodox guitar sounds in the style of Pantera of Gojira. This track-- the fourth song of the album-- also happens to include the first guitar solo of the album, which is a good mix of technical know-how and twisted melody (Pyrithion House features a heavily Slayer inspired guitar solo complete with a whammy-bar workout that has the six string sounding more like a screeching demon than an electric guitar.) Although most of the songs on The Architects of Guilt are very high energy, album closer To the Teeth slows things and is pure groove. Also on the subject of rhythm, Mark Gaza’s drumming, while often quite busy, is very “in the pocket” and does in a great job locking in with the rhythm guitar parts. There is little subtlety to be found on this album, and therefore anyone in the mood for a slab of pure death metal brutality will want to check this out.

-Myles Malloy

## Foul- Heirs (Earsplit)

Australian post-metallers Foul have returned yet again for their sophomore release entitled Heirs, an atmospheric foray into ever-evolving instrumental music. The songs found here seem to follow a similar theme throughout the album in that the tracks are introduced by a melody or riff that builds into a heavy crescendo before dying off again as the songs come to a close, and genre-wise there is a blending of laid back alt-rock instrumentation, industrial soundscapes and heavy metal thunder (no “weedily deedly dee” guitar solos, though). The song Foul, for example, begins ominously with a repeating melody played on a clean guitar over top of a simple drum pattern and sound effects. The track then slowly morphs into a heavy behemoth with increasing volume and distortion added to the guitars until the track fades out. So ultimately, this is an album meant to convey a range of moods with heavily atmospheric music. Still, the band does not quite hit the mark as well as, say, Earth does with their latest vocal-less album Angels of Darkness, Demons of Light 1. With plenty of repetition within tracks and moments that seem to beg for some form of vocal treatment, the album seems incomplete. This is not to say that this is a bad album, but it certainly isn’t your typical heavy metal fare. Heirs is an acquired taste, so it may only be worth taking a chance on if any of the aforementioned descriptions of the music sound appealing.

-Myles Malloy

## Graveyard – Hisingen Blues Nuclear Blast


Graveyard’s second album sees the band move from the very cool but very obscure stoner rock stable of Tee Pee Records to euro-metal powerhouse Nuclear Blast. No doubt the German label saw the potential these Swede’s have in reaching a wider audience with their good-time rock n’ roll that recalls the spirit of Led Zeppelin, CCR and Robin Trower. Hisingen Blues hits the ground



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running with ‘Ain’t Fit To Live Here’, a straight up rock whirlwind with more swagger than Mick Jagger, which is sure to kick some serious ass live. It’s impressive just how authentic Graveyard sounds, not only in the analogue production from Don Alsterberg but also in the sheer class of their song-writing, it’s easy to be tricked into thinking that it’s 1973 all over again. What also makes this album great is the obvious attention that’s been paid to the way it works as a whole piece with a distinct ebb and flow. Slow burning, losing love song, ‘Uncomfortably Numb’ and moody instrumental ‘Longing’, with its Spaghetti Western whistle and twang both provide an engaging counterpoint to the rocking out of blues-tinged insta-classic ‘No Good, Mr Holden’ and epic closer, ‘The Siren’.

-Will Pedley

**Hillside Hooligans – Tales From Rock Bay Independent**

One of my favourite things ever in music, is keyboards and organ that work well when mixed with guitar and the more rockin’ elements of modern music. So it almost goes without saying that I like bands that crossover from reggae and ska to the punk genre. Or at very least I like the ones who do it well. Victoria’s own Hillside Hooligans are a prime example of this style working extremely well. Tales From Rock Bay flows effortlessly out of speakers, there is no feeling of styles patched together, it is beautifully seamless. From the horn driven reggae of the opening track, “Babylon”, to the gorgeous organ led “Shameless Display”, and punkier numbers such as, “Puffa”, and “Wouldn’t Know”. The band manages to bounce back and forth from guitar driven tunes, to softer slower reggae numbers with the skill of seasoned professionals. Which theses guys truly are, most of them having played in local Victoria legends OneDrop. The Hillside Hooligans debut release should serve as an inspiration to anyone who picks up on the stylings of ska and reggae but still wants to play in the vein of punk rock, writing songs with a edgy, dark and personal side.

-Chuck Wurley

**Most Precious Blood / DNR Bullet Tooth**

Well on the first track, “A danger to myself and others” the intro was a spaghetti western type jingle and the outro had a virtuoso keyboard solo but this album I have quite anxiously been awaiting and I’m willing to let the electronic parts slide. Amidst rumors of a break-up, the seemingly endless wait of this promised album I was beginning to lose interest in it ever happening, but after hearing the end result, I have to say I’m really looking forward to finally seeing them this spring at RainFest. Pissed off NYHC driven by metal is what you get, with lyrics like “long lives the desire for herding the humans and thinning the fucking herd” & “Keep your door locked. I know where you live. I’ll warm my hands to the fire I set to your house with you still inside” they are definitely on a rampage. I found the Acoustic Track of the way through the album very out of place & quite forgettable but that aside, well done MPB. The moniker of the album title stands for do not resuscitate, but thanks for doing just that to your career

-Pauly Hardcore

**Mother of Mercy / IV: Symptoms of Existence Bridge 9 Records**

Doesn’t fucking disappoint. The droning intro and then all out assault of “Forever night, Forever Mourning”is pretty much what I expected and they follow suit with the breakdowns, and the delivery of the scathing vocals is on point. This being their Debut on B9 Records, quite frankly I was hesitant to think that they could maintain the solid run of albums they have amassed thus far. Dark brooding lyrics paired with raw and abrasive sound waves make for quite and enjoyable listen front to back. The closer, “Final Breath” Pulls you in like a thief in the night, with his gloved hands around your neck as you drift off into unconsciousness. The cover art is done by the great Paul Romano [all of mastodon’s album art, circa survive] and this group from Pennsylvania are setting the bar pretty high for any metallic hardcore act to achieve.

-Pauly Hardcore

**The Rebel Spell – It’s A Beautiful Future Rebel Time Records**

This is the first new release from the Rebel Spell in a couple of years, and they do not disappoint, right out of



the starting gate, the title tracks is amazing. They return with the upbeat punk, insightful leftist lyrics, and the melody we have come to love them for. The first two tracks are catchier than anything I have heard in a long time, they instantly grab you, musically and lyrically. “It doesn’t get any safer than 10 million cops, helicopters up high, and police dogs, “ That is a prime example of the lyrical content and cleverness of this record, and one of my favourite lines I have heard in quite a while I must say. The album not only features the wonderful catchy-yet-not-too-poppy punk we have come to expect from the Rebel Spell, but it also features piano being used extensively through “It Can’t Be Just Me” and violin on “Uncontrollable”. The album even ends with a cover of a peaceful acoustic protest song by Leon Rosselson, “The World Turned Upside Down”. It is these subtle changes and nuances that help to keep the Rebel Spell’s sound progressing as they continue to deliver their increasingly important message.

-Chuck Wurley

**Unearthly Trance: V Relapse**

Laying their bloodied hands upon the altar; Unearthly Trance delivers thirteen ritualistic and triumphant Doom Metal songs. On their fifth release they clearly have made the decision that Doom is best when the sounds being produced resemble a lurching beast which is hell bent on reaping vengeance against the ones who exiled it. The resulting tidal waves of aggression frequently walk that fine line that separates those who are reaching for the astral plane and those who are descending into incoherent madness. The menacing album cover that depicts a goat with tentacle like horns curled around several pentagrams is nicely represented on most of the songs. The war drums smash relentlessly as the manifestos of agony are read in an almost orgasmic death scream, it’s as though the whole group is pounding on some door that will unlock the forbidden nether world and give them the power needed to march to victory. Overall, if you thought the last release by the Melvin’s could have used a lot more punches to the gut than this record will do the job.

-Dan Potter

**Yellowcard - When You’re Through Thinking, Say Yes Hopeless Records**

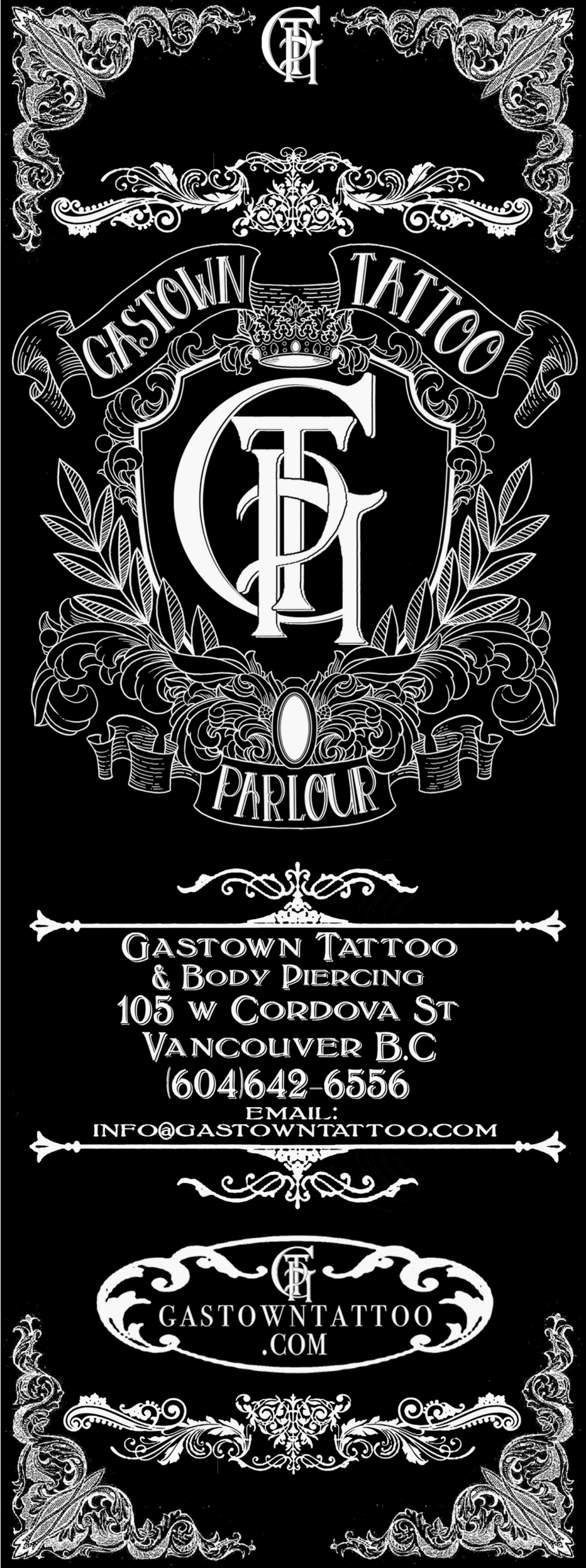
Yellowcard’s hiatus may have given some fans the red light when questioning when or if the band would ever return, and if so, would return to form. After signing with Hopeless Records, they have now unveiled When You’re Through Thinking, Say Yes, an album that has re-energized the group with a set of songs not swaying too far from the pop punk persona they have created. That is, they’re not dwelling into energy drink punk here, and fans of older material will be right at home with the album. The rather short, 37 minute album utilizes the trademark violin throughout its tracks, though not being the foremost instrument that some people assumed it would be. ‘Hang You Up’, ‘Hide’ and ‘Sing for Me’ are the standout songs.

-Dark Beast

**Weedeater – Jason... The Dragon Southern Lord Records**

‘Mancoon’, ‘Turkey Warlock’, and ‘Jason... the Dragon’ sound like the names of side dishes at a southern thanksgiving. Instead they are tracks from Weedeater’s newest album which has not strayed from the familiar Southern Sludge path. Tried, tested, and true guitar and bass tones put the listener at ease in a heavy, laid back, and grooving environment. This album seems to lack edge but tracks like ‘Long Gone’ compensate with heavy amounts of groove. The final track ‘Whiskey Creek’ features some fine banjo picking that could be straight from ‘Deliverance’. Overall this is a great album for any Weedeater fan or anyone into Southern Sludge.

-Ryan Primrose








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INCENDIARY  
TATTOOS

By Ira Hunter

AU: Who works at Incendiary Tattoos?

Andy: Incendiary Tattoos is the brainchild of Jim Carter and me, Andy Stewart. Our partnership actually started in 1991 in the “sales” field if ya know what I mean and we have been brothers ever since. “Jim has been tattooing for 22years now after learning the ropes at the school of hard knocks. Self taught all the way. His career has taken him from coast to coast in Canada and if the pardon ever comes through, the states will never be the same. We also went down to the



anger from dealing with da man. As for location, we felt Esquimalt was ready and deserving of a first class tattoo studio. We also didn’t want to set up in downtown vic and step on the toes of any of the established shops in an already crowded market. Kinda our way of showing respect.

AU: Who are some of your biggest inspirations in tattooing?

Jim: My biggest influences are Paul Booth, Bob Tyrell, Kirt Silver from Silver City Tattoos and Jamie MacKay of Sacred Temple Tattoos. These last two men changed my career and my life and I’ll be forever grateful to them.”

Khaos: “I’ve always studied the works of Paul Booth, Bob Tyrell, Guy Atchison, and Filip Leu. It’s hard to even comprehend how amazing these guys are. The gypsy life is an inspiration as well ... I mean I can ride into any town in north America and be tattooing by sundown. Who wouldn’t love that?”

Andy: “ I don’t tattoo but I do have a huge penis”

AU: What makes your shop unique? How would you describe your shop’s style?

Andy: Incendiary Tattoos is Victoria’s only rock n roll tattoo studio. We really wanted an open concept shop with a heavy rock n roll feel ... and we have definitely accomplished that. We want our clients to feel free to move around the studio freely and talk to the artists, grab a cold drink from the old hotrod fridge or play a game on the arcade game. We always have the metal pounding out of the stereo all day everyday and loads of eye candy on the walls.

AU: I noticed a lot of Iron Maiden posters up in the shop. Does Heavy Metal influence the art you create?

Andy: Abso-fucking-lutely! We are all old school metal heads and Iron Maiden were and are a huge part of our lives. Even now at 41 years old Andy sacrifices a cow to Eddie on every fifth Saturday night.

AU: What sort of tunes can one expect to hear when getting tattooed at your shop?

Andy: Oh fuck ... where do we start?? Maiden, Metallica, Clutch, Pantera, Slayer, Hell Yeah, Monster Magnet, Stampede Queen, Dayglo Abortions, Godsmack, Pennywise, and of course the reverend



Johnny Cash during the cow sacrifices.

AU: What are you most proud of in regards to your shop?

Andy: That we built it, designed it and made it come alive with no outside help. This was all done by two old metalheads with amazing friends and families. We definitely want to say thanks to Bernard, Mr. Pinder Dundat, Danny Nunn, Davin & Jackie O, and of course the talented and clinically fucking insane Coop ... we love ya brother.

INK SLINGERS



AU: Do you guys do piercings as well?

Andy: You bet ... both Jim and Khaos are piercers and we have a separate private studio for it. We’ll pierce anything with the exception of guys junk. Let’s face it ... we really don’t need the money that bad.

AU: Does most of your work tend to lean to the side of Good or Evil?

Andy: Definitely evil .... I mean come on ... chicks dig the bad guys.

AU: Any advise for young up and cummers?

Andy: Swallow ... don’t spit. seriously though ... do not be a basement scratcher. We spend a lot of time fixing your fuckups. Find an established shop that will take you on as an apprentice. And no ... we are not looking for one.

AU: Whats the craziest request for a tattoo you have ever gotten?

Jim: “Oddest one I ever did was a pair of Ghekkos on a chicks labias.”

Khaos: “A radio station in Regina was having a contest to win ticket to a GnR concert. The person that did the most off the wall thing with the radio station logo would win. So I made my girlfriend drop trou and tattooed it on her ass. Went down to the mall where they were setup ... she dropped he pants and they handed us tickets. Downside is I never made it into the show ... ended up in fucking jail for the weekend and had to hitchhike home. fuuuuck.”

AU: Plans for the future.

Jim: “Pushing ink ... raising my boys to one day take over this studio ... and to rule the world.”

Khaos: “Fuck I dunno dude. Get on da choppa and ride.”

Bubbles: “Find some game. Close the deal. and finally be a G1”

Andy: “Well ... I need to mow the lawn later today and fire Bubbles. Other than that we’ll just have to see whats in the cards for me. Hopefully more business ventures and success.

AU: Final words for people reading this?

Andy: Get a tattoo you fucking pussy!!!

www.incendiarytattoos.com

crossroads and traded the devil a 15pack of Lucky and a deck of Pall Malls for Khaos ... he has been with us since January of this year. Khaos has been pushing ink going on 28 years now ... again, old school, self taught, and devil driven. Bubbles is our shop manager/mascot/village idiot. We fire him at least twice a day but the prick won’t leave. Seriously ... he won’t leave. Any shops out there want to work out a trade let us know. I’ll let him go for a 6 pack and a sammich. Me ... well I’m just the pretty face behind the counter. hehehe.

AU: What styles does everyone specialize in?

Andy: Both Jim and Khaos love doing the evilest shit you can dream up but also enjoy doing feminine work on the ladies, old school on the sailors, and rainbows and unicorns on Bubbles. HAH!

AU: Why did you decide to open your own shop and what made you decide upon the location?

Khaos: Well ... we felt it was time to go legit and a tattoo shop was a natural fit for us with Jim’s love of the art and Andys years of pent up





# RED FANG

By Dan Potter

**AU: How long have you guys as a band and how did all the**

**Sled Island**

**been together rockin start?**

RF: We've been together almost 6 years now - the story of how we all met is long and complicated and way to hilarious to print, but basically we are just 4 like minded dudes with a weird sense of humor and a taste for heavy rock.

**AU: Can you describe your sound on this new album and primary influences in general?**

RF: Well, again, we all enjoy playing loud heavy rock and our influences reflect that - Melvins, Sabbath, Slayer of course, but also King Crimson, Budgie, the list goes on. It's hard for us to describe the sound on the new album objectively, but I would use the word "THICK".

**AU: Who or what is the inspiration behind the name Redfang?**

RF: Big laughs, high fives, and general good times.

**AU: So you guys are on Relapse now, tell us how this came about?**

RF: Well, they have an office based in Portland, OR now. I guess they just liked what they heard and we liked the cut of their jib and the rest just worked itself out.

**AU: What should your fans and fans of heavy rock and roll expect with your latest offering?**

RF: A plethora of poetic pummeling.

**AU: What's the story behind the title of the new album, it has a h.p love craft ring to it was his writing an influence at all?**

RF: No. The secrets behind the title are far too intense to go into. Or it just sounds cool - your pick!

**AU: How did working with big name producers and mixers help you guys realize your sound on this new outing?**

RF: Chris Funk, and the use of some rad gear he lent us, help us realize a depth to the heavy we may have not otherwise achieved. He was a huge asset - he was great at letting us really go apeshit experimenting with new sounds. And Vance Powell is just a genius behind the board. We were very fortunate to be able to work with him and feel humbled that he was interested in us enough to take the job!

**AU: who did the artwork for the front cover and what is the thing depicted?**

RF: Orion Landau did the cover. We wanted a dark, psychedelic image and he took our ideas and the title and just ran with it. We are beyond stoked on how it turned out! He is the man.

**AU: I see your tour schedule is booked up with package tours and festivals, do you think you will have any trouble winning over fans of more established metal acts?**

RF: I don't think so - we tend to win more fans than we lose. Let's hope that keeps up! I think we're a good bridge between some of the extremes of these tours, so hopefully we can appeal to a wide cross section of heavy fans. And skinny fans.

**AU: Is beer the drink of choice for the stage or do you go with energy drinks?**



RF: Beer is generally the drink of choice on and off the stage, but we also enjoy various liquors. And, yes, we power up with the occasional energy drink.

**AU: How long did it take you guys to drink all that beer to bury yourselves in empties for the video prehistoric dog?**

RF: One really long afternoon.

**AU: Is stoner rock really grunge in disguise?**

RF: Or is it the other way around?

**AU: Message for Canada?**

RF: Let's kick back some cold ones soon!!

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# Absolute Horror

## THE HUMAN CENTIPEDE DR. HEITER UNSTICHES

### Interview with Dieter Laser

By Ryan Dyer

#### AU:How did you get involved with Tom Six and The Human Centipede?

DL: Tom had seen me in a German movie and decided that he wanted me to become his lead in The Human Centipede. His wonderful producer (and sister) Ilona Six and Tom flew over to Berlin where I'm living and we had a meeting in the Berlin Hilton Hotel. There Tom described meticulously every scene of Dr. Heiter and I was so impressed by his precise vision that after wards we immediately had a deal by handshake.

#### AU:What did you initially think of the plot? Are you a fan of horror in general, or "body horror"?

DL:Only when the script arrived I started to realize the full consequences of the premise and I got scared. What would the German audience say to that - my friends and colleagues in film and theatre, the directors and producers ??? But then I said to myself "Dieter my friend, if this part would have been called Hannibal Lecter (no famous names involved) wouldn't you react quite the same - Oh gosh I can't afford to play a guy who is eating human brains !!! So sit down on your ass and start working on a really interesting character. While developing Dr. Joseph Heiter I slowly became kind of a horror fan, in general - before this work I had

barely any knowledge about Horror Movies.

#### AU:Was your role as Dr. Heiter something that was easy to get into the mood of? You look to be having a lot of fun onscreen.

DL:When I discovered the possibility to create a Nazi psychopath, a God in a White Coat, regarding other human beings as insects like centipedes - as laboratory rats for totally crazy experiments - like the Nazi-Doctors actually did - then the fun started to take over and yes indeed I had a lot of fun to portray this criminal idiot with some pitch black humor.

#### AU: Do you have any funny stories from the set?

DL:Maybe it's kind of funny that I asked Ilona Six to keep me totally separated from my Centipede-colleagues - she understood immediately my intention to make them feel a little bit creepy even as their partner - and indeed they told me later on that this helped them a lot to really feel uncomfortable with me. After the shoot we compensated this by becoming buddies.

#### AU: Will you be a part of the sequel in any way?

DL:That's a secret to enhance the suspense.

**AU:In addition to a Human Centipede cat toy, and a redo of the popular vintage video game Centipede into a homosapien version, the film has already been parodied with the porno film entitled The Human Sexipede. How do you feel about your likeness now being portrayed by**

#### porn star Tom Byron?

DL:I think it's great! If you are subject of a parody it's a sign that your work had some impact. So I regard it as an achievement.

#### AU:You have had lots of prior roles in your career, being involved in numerous TV productions. Do you worry you will now be typecast in similar roles as Dr. Heiter?

DL:I wouldn't care because I prefer to handle a gun and stuff and be insanely evil instead of handing over candy bars to my grandchildren in a movie.

#### AU:One of those programs was Lexx, what can you remember from that production and about Halifax?

DL:First I had similar doubts but then similarly it became fun to play Mantrid - and

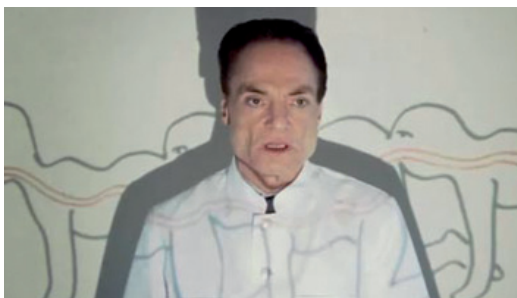
I loved the Canadian cast, staff and crews - and I won't forget my time in beautiful and very stormy Halifax ! Since I was over there only for a few special shots of Mantrid in LEXX and because we had a very tight and tough schedule in Halifax, I wasn't able to really explore it a little bit more, but I remember it as a beautiful place with a very special, crisp, clean and clear atmosphere with a light in which you thought you could touch the nice little houses even in the distance and I felt very comfortable there and liked the good humour and friendliness of the Canadian crew - all open minded, even crazy guys, but solid and reliable at the same time. That's what I still recall.

#### AU:What actors have inspired you?

DL:I never had some idols, never wanted to be like... or play like... But I had the honour to work with some big stars like Burt Lancaster, Julie Christie, Glenn Close and John Malkovich in a couple of European Co-productions and they all have been an inspiration for me.

#### AU: What else would you like to see out of your acting career in the future?

DL:I would love to do much more International Productions - I deeply appreciate the "Anglo-American" working style which offers an actor much more responsibility than in Germany.



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## Rotting Christ, Melechesh, Hate

March 22, The Republik, Calgary AB

When European fans get a bunch of North American bands together on a tour, do they get excited like us? Tonight, the passports were in tow with the corpse paint and guitars. Hate looks like Behemoth, sounds like Behemoth, and is about as old as Behemoth (thankfully they don't smell like Behemoth), which makes comparisons to the band imminent, though this is not a bad thing at all. The grinding, thrusting, man dress wearing blackened death troupe did not disappoint as a maggot infested appetizer to the main course of a honey glazed Rotting Christ. Melechesh is also a band that is compared to their counterpart Nile. Both take thematic elements from the middle east and inject them into their brand of ultra tech death. With Melechesh, you could almost smell the incense and curry in the air as they played. Their brand of textured, eight armed, bejewelled metal is certainly world class, and the performance was second to none this night. Rotting Christ, making their first appearance in a few years to the city, were suitable headliners. Old school death fans were treated to songs spanning from their entire career, and none seemed to lack a pungent freshness. The tour itself was a unique and much needed night of somewhat overlooked metal, much like the Noctis events in the city. If missed, you'd be hard pressed to see most of these bands again soon.

-Victor Creed

## The Grave Mistakes, Zero Cool

Swamp Monsters

March 23, DV8, Edmonton AB

This one was set up by Dylan Caddy Cadaver, and turned out to be quite a Wednesday night. It was The Swamp Monsters frontman / guitar player Roach Monster's birthday bash, and happened to coincide with The Grave Mistakes booking inquiry for their tour kickoff date in Edmonton. The Swamp Monsters relocated from Kelowna to Edmonton about 6 months ago to escape a stagnant hometown music scene and have been pounding the pavement pretty hard around here, despite their struggle to land a permanent bass player...Phil from Zero Cool was the hired gun for this set, and it sounded great to me - The Swamp Monsters arsenal of songs are in the vein of some of the harder edged 90's stuff like Screeching Weasel and Lillingtons with a bit of good ol' Canadian Punk rock chops similar to D.O.A.'s faster louder material, albeit a little higher pitched on the vocals. Zero Cool of course is always a treat to have on the stage, and a guaranteed source of high energy punk rock suss - leaning a little more towards old school 80's hardcore (before the toque and beard / piercings, tattoos era) playing punchy quick stuff along the lines of 7 seconds / Battalion of Saints, and of course D.O.A. as well. The Grave Mistakes capped off the night, and the sharp looking trio from Jasper, Alberta unleashed a bit of Psychobilly fury on the DV8 community...an outstanding point about The Grave Mistakes is their ability to follow up fast n' loud bands like the ones on the night's bill and still shift things into high gear as opposed to gearing things down. Keep an eye on these folks if they are invading your town anytime soon, they are a lot of fun!

- Rod Rookers

## Tighten Up! Club - Forward March

March 25th, DV8, Edmonton AB

One of the greatest things to come along since the big takeover at DV8 has been the Tighten Up! Club. Founded by boss D.J.'s Heavy Boom and King Penn, the Tighten Up! Club held their first Reggae and Soul night at DV8 last year, and have been rockin' steady ever since with these great all Vinyl parties and eight or nine Tighten Ups under their belts. Along the way the addition of The Lone Gunman from Calgary, a notorious collector of rare seven inches and fine suits joined the ranks of the Club, and a new ally of this unstoppable party machine Mighty Romeo made his first appearance behind "The Mothership" (A fortress of Soul Power using most of DV8's heavy ass tables) bringing some great records and a few surprises including an air horn and some great rub a dub mike effects to rile up the dance floor masses. After being fucked over by a few venues who hoped to capitalize on the Tighten Up! club's growing popularity, all parties involved were happy to be back to where it all began for a proper night of great music, smart dress and a whole lotta Red Stripe! Look out Calgary - we all hope to see these great events coming your way with a megaton of the best sounds around!

-Rod Rookers

## Fuck the Facts/Ken Mode/Shibboleth/AUTV Screening

April 29, Logan's Pub, Victoria BC

I can safely say I have never seen little ol' Logan's Pub light up the way it did on that fateful night of the 29th. Of course leave it to the likes of progressive grindcore enthusiasts Fuck the Facts to make a kid want to seek early chiropractic therapy, or at the very least bang a head or two. For those early birds fortunate enough to witness Absolute Underground's on screen viewing, they were treated to a range of artist interviews from the Deftones to the Rebel Spell, short commercials to remind you of your favourite underground label's latest releases, as well as an odd program involving fishing (Oh My Cod indeed). Enter Shibboleth, whose galloping black metal rhythms were rock steady, perhaps a bit too rock steady. Yes their riffs were open and repetitive in the way most black metal should be, but in the eyes of someone paying to see ADD induced start-stop grindcore mayhem, some more refined song structures (as well as a few drums fills here and there), wouldn't hurt. How to describe

Ken Mode's sound to a novice? Think detuned, raw and cathartic noisecore less adept to be played by humans and more so by a prehistoric cave people keen on bashing sticks together and scaring the shit out of you. All that accentuated by the creepiness of the Melvins, and the utter bleakness of Today is the Day. In other words, keep it comin While remaining only a three piece, their sound is huge and captivating. Add to that segues between songs would hold your attention throughout, and made for more of an experience than a typical bar show (Shibboleth, you might want to take notes here). I have practically no complaints about their performance, other than the fact that you might want to refrain from ever making eye contact with the lead-singer. Seriously, his menacing stare is less piercing as it is stabbing. Watching Fuck the Factslead singer take the stage, you can't help but contemplate how an 80 or 90 pound little French Canadian woman is capable of making such inhuman grunts and shrieks. Until she does it right in your face. Oh, that's how. Fuck the Facts played a seemingly flawless set which like it or not, finally got the crowd moving and kidsarms a swingin By this time, taking notes for a concert review was the last thing on my mind as I was more content losing it to one of my favourite bands from the poutine-producing side of Canada. Sure, a few songs I wanted to hear were lacking from the set list (The Pile of Flesh You Carry, The Storm), but when there are really no dud songs to begin with, what's there to really complain about? The drumming was precise and deadly, and the guitars- while perhaps a blur of notes at times-did their job providing a buzz saw attack on the senses, as what all great grind does. My wise colleague and friend Ryan Teney decided to state his views on their performance a little more bluntly, F the Fs rulz!he scribbles on my notepad. That they do my friend. That they do.

-Simon Millington

## Rammstein/Combichrist

May 13, Rexall Place, Edmonton AB

I remember during the Sounds of the Underground tour stop in Edmonton during Strapping Young Lad's set, Devin was giving his usual obnoxiously lovable banter. He stated that 'the only band that 'Rexall' is SYL'. I believed




it at the time, but after catching German juggernaut Rammstein on one of their limited North American stops in Edmonton, if I had to choose but one band to put on the front lines of a war zone, it would be this blitzkrieg inducing sextet. But then again, Strapping never had dragon torches attached to their faces, giving instant sun tans to the hundreds of once chalk white goths in the first five rows, dozens of timed explosions which would deafen anyone too close to the stage without a sound proof helmet, or have the gall to set fire to a 'fan' dancing on stage, followed up by a wad of sauerkraut flavoured spit for good measure (I'm sure he was helping to extinguish). I have never actually seen KISS live, but I am going to out on a limb here and state for the record that the experience of seeing Rammstein is the paragon of live spectacles on planet Earth at this moment. The near sold out show brought out people from all ages those who just know Du Hast, and many who follow Rammstein religiously, dressed as chefs in tribute to Mein Teil, Russian go go girls for Moskau, or test tube foetuses for Mutter (just kidding). The band is truly universal in their appeal, proving that music itself is a universal language. On the Volkerball DVD, it seemed a little funny to see the Japanese crowd singing Du Hast word for word, so it was no surprise when Till Lindermann, stripped of his crazy illuminated lit mouthed lunch lady outfit from earlier in the evening, raised the microphone in the air for the audience to shout along the first verse of their biggest hit. It was not the only time that the audience sang in unison, with Links 2, 3, 4, Du Riecht So Gut and Ich Will providing sing-alongs as well. The show, in support of their latest album, Leibe Est Fur Alle Da, featured many songs from the said album, including opener Rammleid, B\*\*\*\*\*', Waidmann's Heil and Ich Tu De Weh, which saw Lindermann once again physically manhandle keyboardist Flake Lorenz (he should just be thankful he isn't getting sodomized again) into a steel mining crate, before standing on a pillar raising him some 30 feet in the air and unloading a stream of sparks onto the black clad key smasher from a steel kettle. A costume change that would make Lady Ga Ga blush unveils Lorenz in a sparkled, silver jumpsuit, while his stage area turns into a treadmill that he further semi abuses himself on, half jogging for the subsequent four or five songs. The (don't pardon the pun) climax of the show came with the performance of Pussy, with Lindermann bucking bronco on a giant cock cannon, which jizzed foam into the smiling faces of the audience.

Talk about bukkake. The band returned to the stage for the triple encore of Sonne, Haifisch, featuring a returning Lorenz to the rubber dingy to be passed around the audience, and Engel, with Lindermann taking the song's title literally as he donned gigantic steel angel wings, which I presumed were supposed to shoot fire out of the ends, but not tonight (someone must have been pummelled to death backstage for that). Burnt, ejaculated on and physically exhausted, the audience was left spent. Rammstein knows how to show someone a good night. Time for a cigarette.

-Ryan Dyer



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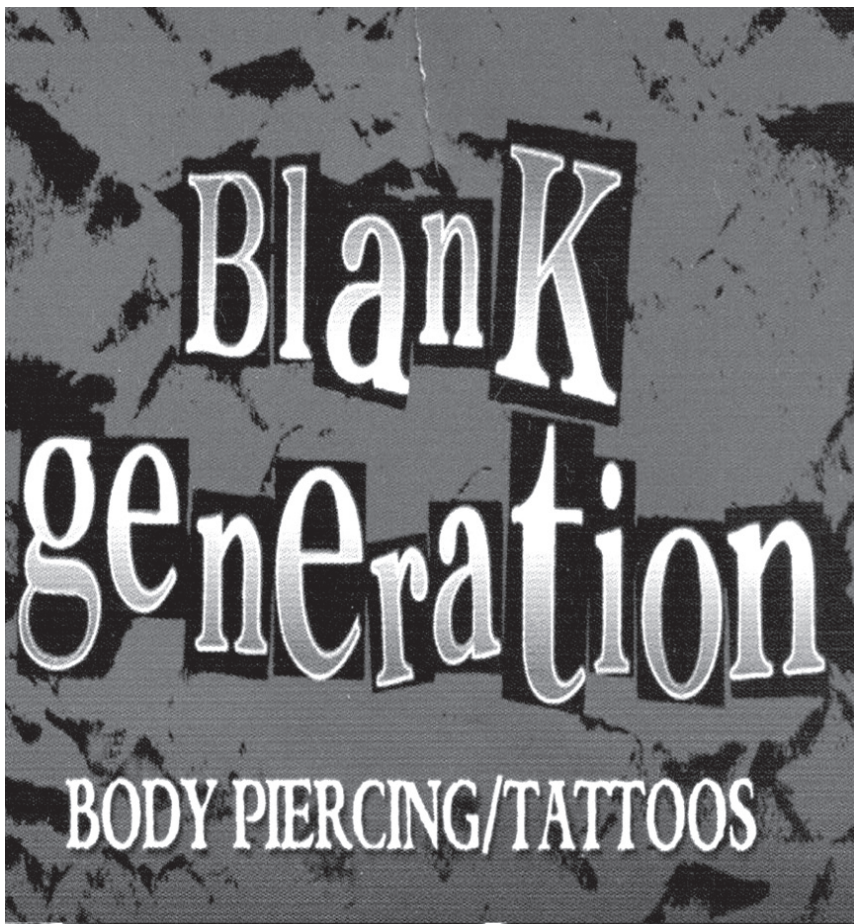
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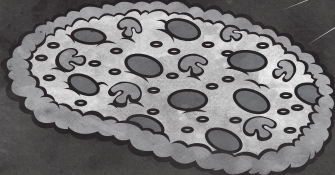
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# HOROSCOPES

JUNE & July 2011

## ARIES

There's a shakedown brewing, where we have a breakdown in who is reliable and who has been talking to whom. Getting into some big changes in what you do and with whom you hang day to day. This leads to shifts in the home and career balance. Your closest relationships are your anchor in safe harbor in June. In July you are supposed to take advantage of a money and career shift. Home and family life is full of adjustments, too. Late July offers fun and excitement. Stretch your personal boundaries.



## Taurus

Never mind the ongoing questioning of self and others. June ushers in a couple month period of creating security and stability. Recognize that your work relationships are a hard asset that need occasional nurturing. There's nothing like going through the motions of living up to obligations to see you through the rare moments of self doubt and weak faith. At the heart of firming your personal sense of security is a positive self image; physical and mental health. Working on these basics brings more fun and romance in July, which holds some real, "wow, I like this" moments.



## GEMINI

The eclipses in your sign herald a couple months of significant decisions. Seize an opportunity for creative expression in early June. It may seem a bit underwhelming at first, but it leads to more. Is it drama in close relationships that is plunging you into this raison d'être thing? Notice the common threads that tie together your seemingly diverse interests. These connect to your spiritual/philosophical/political purpose. To be able to label and identify your purpose gives you strength and confidence. July is more about being productive and bolstering credit. Investing in yourself may be the most secure investment.



## CANCER

Life change is subtle, yet significant in June. Gain security from home and family. Open up to someone older and wiser. Whether you are 8 or 80, you are going through a maturation process that is increasing your emotional stability. A practical slant on this is your heightened interest and involvement in your own health and well-being. Consider a grounding activity such as an exercise regimen. This is recommended because you are getting more esoteric and spiritually inspired, too. So if you start channeling Nina Hagen, at least you will keep fit. July brings social and romantic fun. Road trip?



## LEO

The eclipses this June push you into social involvement. Find your voice and enter the fray, because you have something to say. Tap into your unique creative medium. You have fans. In late June and early July make the effort to be steady at work and for family, while you avoid a tendency to backslide with a resounding, "F\_\_\_ It!" Pick up the challenge to demonstrate your reliability, and by July 8th you gain a career lift and enhanced reputation. After the Sun moves into your sign, Leo, July 22nd, you are getting some enthusiasm for life and making outside the box plans.



## VIRGO

With some focus and planning you could start a business on the side or bring more to the table with your existing career. Time management is your key to more cash. Think of it as play to stretch your mind, soul, and talents. The school of life is providing elective opportunities. Later in June the creative inspiration you get is showing you the way. And you help a friend. In early July your life and self expression are expanding with adventure and romance. Maintain honesty as the best policy. You may be wielding magic powers.



## LIBRA

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[www.mysticmountainlodge.com](http://www.mysticmountainlodge.com)

Travel, learning, publishing, marriage, legal matters: these couple years are about making things real and these are the areas where stuff manifests, starting now. With the eclipse June 15th you are making connections. Give your message an impact. The third week of June is critical for work and career. Keep clear, attentive, and forthright because any screw-ups will get the spotlight. July continues with an "everybody look at me" theme, whether you like it or not. Might as well take advantage and propagandize for yourself. Around July 7th is a profound healing and empowerment. Enjoy making things happen with people.



## SCORPIO

Good karma comes to you in early June, in the form of a well established business contact from the past. As the month progresses out can work out how your income will benefit. This and other close relationships will be providing opportunities for expansion and presenting new horizons through the next year. The last 10 days of June hold a creative or business situation that requires clarity and honesty. Keep dealings on the up and up because all will be revealed. With July you are dreaming new dreams and inventing new goals. Allow someone to influence you to be more positive. .



## SAGITTARIUS

Close relationships are changing with June's eclipses. A mature friend can provide guidance while your emotional reactions to unexpected revelations throw you into bipolar mode. By mid-month you have decisions to make. Don't turn a blind eye to the glaring faults of associates, because some people who comprise your emotional environment continue to loose it. You create your own well being and others must do the same. Co-dependent no more! July is for strengthening you job security, and building up personal emotional power and resolve. Spell it out: B-o-u-n-d-a-r-i-e-s.



## CAPRICORN

Self refinement and personal development are easier to take when they are intentional and on-going. Otherwise, from time to time, like now, you will be hit with the need to work on your self when health lags or work stress mounts. Through this busy time you are able to inject some of your ideas into processes at work. Latter June brings an emphasis on close relationships. You may get away with being bossy at work, but that style won't wash in personal relationships. Mid-July is when you want to adapt your emotional expectations to what is really going on, or move on. .



## AQUARIUS

Creative and romantic opportunities are coming up through the first couple weeks of June. People are actually looking to you to take a leadership role and to get things organized. Decisions about kids and summer activities will have long term repercussions, so plan a little. Caution with money matters and spending around June 22nd. Work or health issues that come up through July require attention. Stuff that you have been saying, "I will worry about that later", about, loom up now. Deal with extended family clearly and concisely in July. The last bit of July holds ground breaking communication with someone close.



**PISCES** - The eclipses of June are bringing winds of change into your home and family life. You have some power in these matters, and don't be shy about using it. Creating stability is the track to take, because of the disruptions looming in the summer. Caution at home and with family around June 22nd. Then a few days later you spring into action. Fun, creative projects, business opportunities, romance all come into reach through July. Mid-month you find a receptive audience in a social milieu that is working for positive change. Jump on that soapbox.





# SOLIDARITY



## UNIONISM AND THE IWW

### Just what is Solidarity Unionism anyway?

It's when two or more workers unite to apply direct action around common job issues in order to fight for better working conditions and control of their workplaces.

Solidarity Unionism is about organizing on the job whether or not we are recognized by the boss, the government or a business union. Worker issues are settled by direct worker action not paid union officials, many of whom are just "tools" of capitalism, whose job is to maintain labour peace and seldom work for workers.

All of this may sound 'new age' however, the labour movement started when groups of workers came together to agitate over poor working conditions and pay. It was workers recognizing that working conditions would never change unless they stood together in solidarity to fight the bosses. They recognized the need to organize

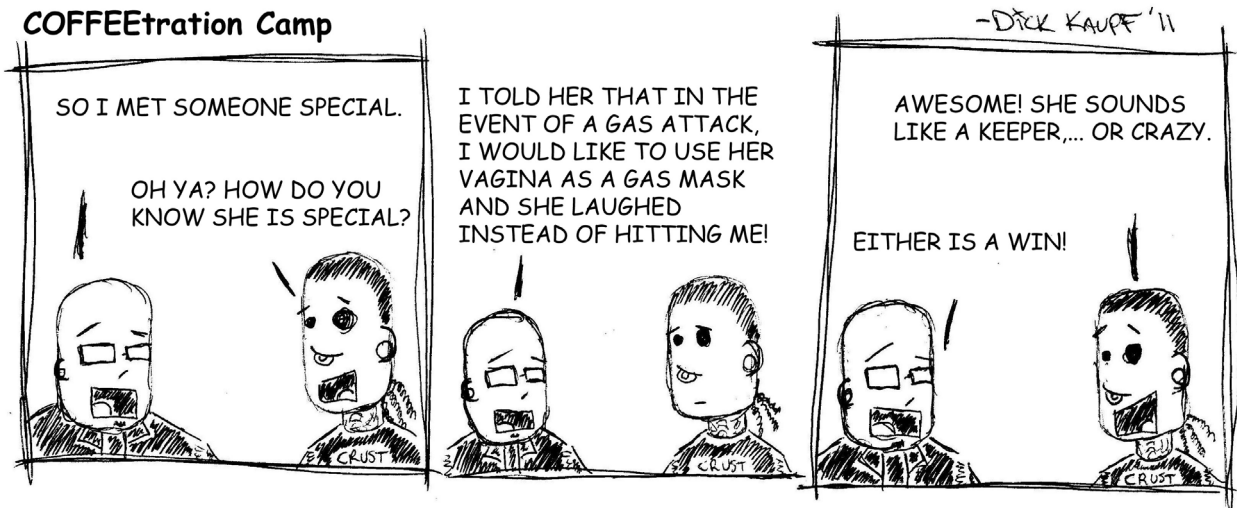
and fight even when it was illegal to organize. These fights won the 8 hour day, safer working conditions and higher pay. No boss or government ever initiated these changes. Change has always been driven by agitation from the masses.

The Industrial Workers of the World, the IWW, is a democratic, member run Solidarity Union where decisions about what issues to address and what tactics are pursued are made by the workers directly involved. The IWW knows that Solidarity Unionism does not require official recognition; it does not require a contract. It requires workers to come together and act collectively to fight for what is right. Since 1905 our motto has been "An Injury To One Is An Injury To All". It is our Solidarity makes us strong.

For more information about the IWW check out our main website at [www.iww.org](http://www.iww.org) to find the location of the closest IWW Branch in Canada go to [www.iww.ca](http://www.iww.ca)

## Comix

### COFFEEtration Camp



## Sex Column XXX

T&A With Doctor J

Featuring the mighty Oderus Urungus of Gwar, dark overlord and scumdog extroirdinaire

**Dr. J: What's your weirdest sexual experience so far?**

Oderus: At birth I was lowered from my mother's womb onto the erect penis of my father, with which I was anally raped in front of an intergalactic pay-per-view audience. It fucking hurt!

**Dr. J: What's the nastiest thing you've ever done to a slave?**

Oderus: It's a tie between forcing them to remove fudge-packed Cialis tablets from maggot-infested dick slit to making them sit through every Brendon Fraser movie ever made. That last one wasn't very nasty, but it sure was mean.

**Dr. J: What's the craziest non-human thing that you've ever had sex with? Was it good?**

Oderus: I would have to say my recent mating with a blue whale

was pretty crazy...it had been a sexual goal of mine for quite some time, as I felt the vagina of a creature so mammoth could possibly accommodate my gargantuan cuttlefish of clotted cum cooze. But it was a lot harder than you might think. Tracking down a living blue whale wasn't easy, so I practiced on dead ones for many years, and even wrote several books on the subject, even though the books contained no words or pictures, only spermy dribblings and greasy smudges of rancid hot-wing sauce. When I finally did track down a willing blue whale (through an internet dating service), I was surprised at how tight a whale pussy actual was, and finally resorted to cramming my cock in it's blowhole. I pretty much came immediately.

**Dr. J: What was your most embarrassing sexual experience?**

Oderus: Embarrassing myself is pretty much impossible as I have no shame. Embarrassing others is more my style, like for instance when I knocked off Michelle Obama's lower jaw on that infamous episode of "Celebrity Face-Rape".

**Dr. J: Are Scumdoggia girls better in bed than human slaves? Do they have any dirty little tricks Earth girls don't?**

Oderus: Well, first of all there are no beds on Scumdoggia, we were all forced to sleep in the streets while hordes of cancer-rats infested our genitals. There aren't many women around either, just their vaginas which are kept under lock and key and only taken out during bar-mitzvahs. And that is what makes the women of Scumdoggia completely superior. We have done away with all of the useless pieces of the female anatomy, as well as their ability to shop, leaving only a gaping and gout-ridden fungus fuck which will make your penis barf cum. It's not speed-dating, it's more like speed-raping, without all that pesky prison time.

**Dr. J: If you were going to take Viagra, would you eat it, or feed it to the cuttle fish directly?**

Oderus: Yes, I take the pellets and cram them into my dick slit, or rather have slaves hammer them in using Ron Jeremy's semi-turgid flap-rammer. This tends to elevate my mucous-membrane into a semi-sebaceous gelatin magnet that reeks of rotting gibbon-filth.

**Dr. J: Being a doctor, I've always wondered about interspecies dating and the different range of sexually transmitted diseases on other planets. What's the grossest, and what are the symptoms? Where did it originate?**

Oderus: Without a doubt the worst affliction is Flab-Quarvian Crotch-Vomit, a pesky little virus that was invented by Balsac the Jaws of Death as an affordable Mother's Day gift. Individual sperm cells grow to the size of a small mobile home, shit themselves, and refuse to get a job. Any attempt to achieve orgasm result in gushes of hot poo cascading all over your Xbox. After that your cock becomes pregnant, and the only way to avoid imprisonment is to

donate your feces to the Salvation Army.

**Dr. J: What planet is home to the hottest females in the entire universe, and how many have you fucked?**

Oderus: Without a doubt they hail from the planet Clitosphere, which is home to that bastion of bestial butt sex, Slymenstra Hymen. All the women have cleft palates, "Dribble-Drawers", and look like Amanda Plummer. Now that's what I call sexy!

**Dr. J: Are you fucking anything right now?**

Oderus: Hmmm....let me check...I do seem to have my dick crammed into something, and I don't think it's my own asshole. I can feel a furry presence, smell acne, and hear a grunting, wheezing symphony of pussy farts and infected abortion scars. I knew it! I am fucking Oprah!

**Dr. J: What do you think about when you masturbate?**

Oderus: It's a tie between the Holocaust and Paula Abdul.

**Dr. J: Have you ever been "humiliated"?**

Oderus: I am an all-powerful mutant space god who is way past the concept of being humiliated, even when I allow evil midgets to harvest my ear wax. That doesn't mean I don't enjoy it or have given up on the idea of one day meeting that special someone that can truly make me feel like the useless piece of shit that I paid good money to become.

**Dr. J: Would you say you're an ass man, or do you prefer the boobies?**

Oderus: I have a great ass, unfortunately it is on the backside of me and I don't really get to enjoy it, except of course when I am using it to shit on someone's face. Tits are great, especially when they are on a goat. I love/loathe the most sexy bits, and being an omni-sexual, I have enough sexual organs that I can actually have an orgy with myself.

**Dr. J: What is your favourite fetish?**

Oderus: I have fucked, sucked, raped, and killed the finest examples of sexual beings from across the universe. I have crammed corn-cobs up Yoko Ono's crappy crotch until she puked baby-food. None of these things holds a candle to the simple joy that a can of stewed tomatoes and a 200-pack of Benadryl can bring.


ARTWORK BY CATT FUCKING HENDERSON 2011










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